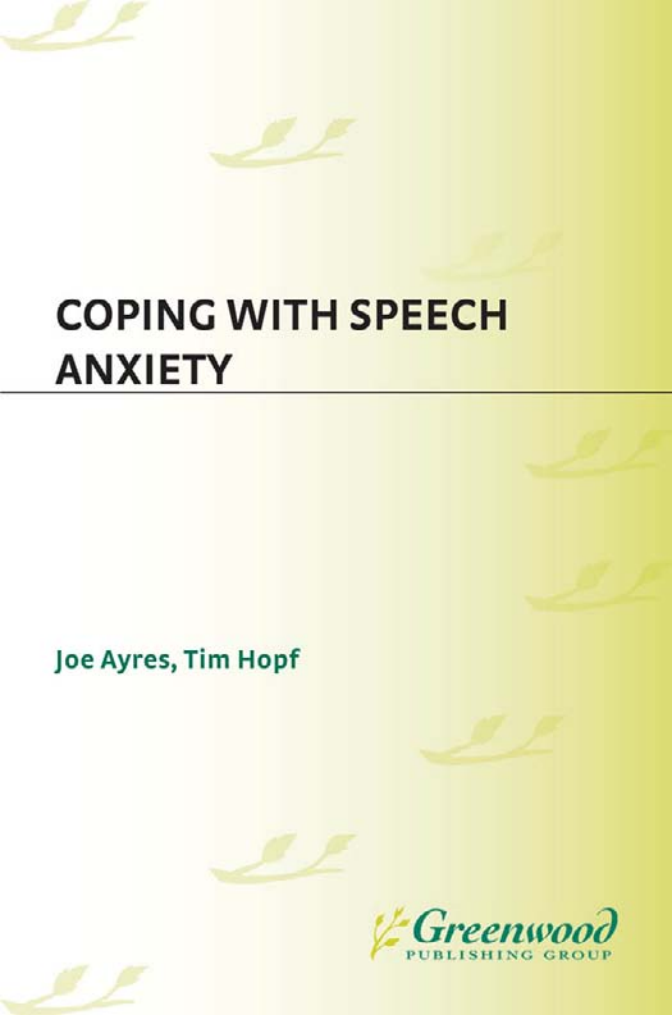


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COPING WITH SPEECH ANXIETY

Joe Ayres, Tim Hopf

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Coping With Speech Anxiety

**Joe Ayres
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Washington State University



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Preface

The reason for writing this book was to provide an easy-to-use manual for those interested in helping others cope with public speaking anxiety. Speech anxiety is a serious problem for a large number of people and has been found to affect career development as well as academic performance. Speech anxiety is grounded in cognitive, affective, and behavioral elements. We present intervention procedures that have been developed to help people cope with anxiety associated with each of these sources.

This book is designed for use by high school and college public speaking teachers. The book should also be of value to trainers who run public speaking workshops for adults. A wide variety of procedures that will enable these teachers and trainers to help their students cope with the fear of public speaking is presented. We do not attempt to provide comprehensive coverage of all the intervention tactics that have been devised to help people cope with speech anxiety. Rather, we discuss in detail those procedures that have been demonstrated to be effective in reducing speech anxiety and that can be administered by teachers and trainers.

The text presents general information about why speech anxiety occurs in the opening section. Section II discusses three interventions (Chapter 2: Rational Emotive Therapy; Chapter 3: Cognitive Restructuring; and Chapter 4: Visualization) grounded in cognitive theory. Section III discusses two intervention procedures (Chapter 5: Systematic Desensitization; and Chapter 6: Flooding) that are designed to help people cope with affect that is associated with speech anxiety. Section IV presents two approaches (Chapter 7: Rhetoritherapy; and Chapter 8: Skills Training) for treating behavioral factors associated with speech anxiety. Section V contains a chapter (Chapter 9: Tips for Conducting Speech Anxiety Workshops) that provides practical information about how to run workshops. The last section of the text is devoted to discussing the strengths and weaknesses of the various interventions in terms of our experience with these procedures.

Our experience with trying to help people cope with the fear of public speaking spans three decades. Both of us have taught public speaking off and on since the early 1960s. Tim Hopf became involved with intervention work early in his graduate student days, has had numerous courses in counseling psychology, and is licensed as a mental health counselor. Joe Ayres directs a public speaking course that

enrolls about 1,200 students per semester. We began our collaborative efforts in order to help students enrolled in this course cope with speech anxiety. Our initial efforts to help these students involved constructing workshops that used established intervention procedures. Our intention was to design a workshop, train selected teaching assistants to administer it, and have students enroll in the workshop at their convenience. After using this system for awhile, we discovered it contained a number of shortcomings—all the students who wanted the workshop could not attend due to inevitable schedule conflicts, new teaching assistants had to be trained to conduct the workshop each year, and, worst of all, many of the students who enrolled in these workshops were not helped by them. This state of affairs caused us to devise an intervention procedure that could be used in a classroom context by the typical classroom teacher with a minimal amount of training. This led to the development of a procedure we called *visualization*. Visualization involves having people imagine a positive speaking experience. Our initial work on this procedure was very encouraging. Visualization was easy to administer and seemed to be useful to speech-anxious as well as non-speech-anxious people (Ayres & Hopf, 1985). However, visualization contains the primary weakness of our earlier workshops—it helps some speech anxious people and not others. As you will see in Chapter 4, we have not given up on improving visualization. But we have been forced to face the fact that it is extremely difficult to develop an easily administered procedure that will help the vast majority of speech-anxious people. Thus, our recent efforts have been devoted to combining cognitive, affective, and behavioral intervention procedures. This approach seems to help almost everyone, but it has the same weaknesses as our earlier approaches in terms of scheduling and training. Our most recent effort has been to produce a self-help video which includes cognitive, affective, and behavioral components. Our research on this video is quite promising (Ayres, Ayres, Baker, Colby, DeBlasi, Dimke, Docken, Grubb, Mueller, Sharp, & Wilcox, 1990). The advantage of using a videotape of this nature is that it can be used on an individual basis and no one has to be trained to administer it. The disadvantage of this presentational format is that it restricts the types of information that can be presented. For instance, rational emotive therapy calls for challenging a person's beliefs. You can not challenge beliefs using a videotape format.

In essence then, this book presents the results of a 30-year quest to help people cope with speech anxiety. Our quest has not led to the perfect solution, but it has led to the identification of a number of effective intervention procedures. We hope this book promotes the widespread use of these procedures.

Section I

Overview

The mind is an amazing thing; it starts working the moment you are born and never stops until you get up to speak in public.

Anonymous

This section introduces various explanations for speech anxiety and points out the connection between these explanations and intervention procedures.

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Chapter 1

Why Speech Anxiety Occurs

INTRODUCTION

The preceding quotation succinctly summarizes a phenomenon that public speaking teachers and trainers often encounter. Many normally articulate people have difficulty being coherent when asked to deliver a speech. Public speaking is so terrifying for people that many Americans fear giving a speech more than they do anything else (Wallechinsky, Wallace, & Wallace, 1977). In fact, 41% of the people interviewed by Wallechinsky et al. listed public speaking as the item they feared the most, while only 19% of their respondents indicated dying was their greatest fear. Using somewhat more sophisticated procedures than those employed by Wallechinsky et al., Richmond and McCroskey (1985) report that 20% of the 30,000 people they surveyed suffer from extreme levels of communication apprehension (anxiety related to real or anticipated communication of any kind). Our own research (Ayres & Hopf, 1985), involving thousands of students enrolled in a basic public speaking class, indicates that 14% of these people experience the same level of stagefright reported by Richmond and McCroskey's respondents.

No matter how you look at it, giving a speech is an anxiety-provoking experience for a number of people. It is also something that cannot be easily avoided. Kendall's (1985) research indicates that, in everyday life, 55% of the adults she surveyed had given a speech during the past 2 years, and that most of these speeches were job related. Kendall goes on to point out that effective public speaking is related to enhanced employment opportunities and income.

The pervasive nature of speech anxiety comes as no surprise to speech teachers and trainers. Every practitioner has encountered people with high public speaking anxiety. It seems apparent that speech trainers and teachers need to be prepared to help people cope with public speaking anxiety. Although there are a number of proven procedures for helping people cope with speech anxiety, these procedures are not readily available to public speaking teachers and trainers. The purpose of this book is to present proven procedures for helping people

cope with the fear of public speaking in enough detail that public speaking teachers and trainers can appropriately employ these procedures. In our opinion, the procedures we will be presenting can be used by any competent, sensitive public speaking teacher/trainer to help others cope with speech anxiety. Since these interventions need to be understood in light of the presumptions they make about speech anxiety, we will discuss the assumptive bases of these procedures prior to presenting a detailed treatment of the interventions. However, before we enter into that discussion, we need to define speech anxiety.

Definition of Speech Anxiety

Speech anxiety (*speech anxiety*, *stagefright*, *public speaking anxiety*, and the *fear of public speaking* are used synonymously in this book) refers to those situations when an individual reports he or she is afraid to deliver a speech. This definition restricts the phenomena of speech anxiety to situations in which a person knows what he or she fears (i.e., public speaking). Fear of public speaking thusly defined can be differentiated from situations in which a person experiences anxiety but is not aware of the source of the anxiety (i.e., his or her anxiety is free floating). Our sense of public speaking anxiety is closer to what psychologists and psychiatrists refer to as a *phobia* than it is to free-floating anxiety. Phobias are anxiety disorders “characterized by (a) persistent fear of a specific situation out of proportion to the reality of the danger, (b) compelling desire to avoid and escape the situation, (c) recognition that the fear is unreasonably excessive, and (d) the fact that it is not due to any other disorder” (Rosenhan & Seligman, 1984, p. 674). While our definition allows the inclusion of those people who are phobic about giving speeches, we do not feel speech teachers and trainers should attempt to help people whose fear of public speaking is so extreme they are unwilling to try to give a speech. People who are phobic or who exhibit free-floating anxiety ought to be referred to licensed professionals for treatment. However, the vast majority of people who fear public speaking are not phobic. These people are afraid, feel their fear is excessive, but are able to deliver a speech if necessary. Research suggests that speech anxious people who are not phobic about public speaking do not improve when exposed to typical public speaking training—they get worse (Richmond & McCroskey, 1985, p. 87). Speech teachers and trainers need to offer assistance to these individuals. They are not anxious enough to require clinical treatment; but, if we do not help them, they may well require such help in the future. The procedures detailed in this book can be used to assist these people in coping with their fear of public speaking.

OVERVIEW

In this section we discuss cognitive, affective, and behavioral explanations that have been advanced to account for the existence of public speaking anxiety. Cognitive explanations emphasize thinking processes related to public speaking anxiety, affective explanations emphasize feelings associated with public speaking, and behavioral explanations emphasize performance skills involved with public speaking. Although we have classified explanations into one or another of these categories, not all of these explanations focus exclusively on just one of these domains. However, we would argue that the explanations emphasize the domain into which we have classified them. The purpose of this review is to delineate the basic thrust of these explanations as they apply to public speaking anxiety. Those interested in understanding subtle nuances of these explanations should consult the references cited throughout this chapter.

Cognitive

Cognitive psychologists (e.g., Ellis, 1962; Meichenbaum, 1985) argue that conscious, identifiable thoughts and images occur as “a form of internal dialogue . . . when the automaticity of one’s behavior is interrupted. This dialogue incorporates, among other things, attributions, expectations, and evaluations of self and/or task or task-irrelevant thoughts and images” (Meichenbaum, 1985, p. 6). Meichenbaum goes on to point out that such cognitions are not always present in that we routinely do things without consciously evaluating them, but that cognitions become critical when this routine behavior is interrupted and choices have to be made.

Let us apply this line of thinking to the public speaking situation. Public speaking is not a routine, automated activity. Consequently, people engage in purposeful cognitive activity vis-à-vis public speaking. For some people, public speaking evokes counterproductive cognitions. People who fear public speaking think thoughts like: “I can’t give a speech,” “People hate me when I speak,” “I feel stupid when I have to give a speech,” and so on. From a cognitive perspective, these types of thoughts block productive activity. People who think thoughts along these lines tend to spend more of their time thinking about all of the terrible consequences of giving a speech than they do about the speech itself.

From a cognitive perspective, the thoughts and attributions made about public speaking drive our feelings of fear. We have argued (Ayres, 1986) that one major source of fear involves the speaker’s

perceptions about his or her skill level in relation to a given audience. If people feel their public speaking skills can meet or exceed the audience's expectations, then they will not perceive the situation as threatening. If, however, people do not feel their skills are adequate to meet audience expectations then the situation will be perceived as threatening. Cognitive theorists believe that thinking counterproductive thoughts like this triggers public speaking anxiety. When people perceive public speaking as something to be feared, the perception elicits physiological reactions appropriate to a situation in which the person's physical well-being is threatened (increased heart rate, sweating, etc.). These physiological changes reinforce the person's definition of the situation as something to be feared. In extreme cases, this interrelated set of events causes such an extreme reaction that the person refuses to deliver a speech. In more typical cases, this set of events detracts from the person's ability to focus on the speech but is not extreme enough to be phobic.

Given their belief about the importance of cognitions in the development of public speaking anxiety, cognitivists have developed remedial strategies designed to alter the thoughts people entertain about public speaking. We will discuss three of these procedures—rational-emotive therapy, cognitive restructuring, and visualization in Chapters 2, 3, and 4 respectively.

Affective

The affective dimension of public speaking is what most people are referring to when they say they are afraid of public speaking. Generally speaking, those persons who fear public speaking anticipate an unfavorable outcome and experience a sense of impending doom. These individuals want to avoid public speaking if possible. Although the emotion itself is a little hard to describe, the physiological symptoms associated with a state of stagefright are quite clear. In a typical case, heart rate accelerates, blood vessels near the skin contract (causing a blanched appearance), the person feels cold (some report experiencing a cold sweat), hair stands on end, and the person may shiver. At the same time, the liver releases sugar to provide energy and a clotting agent to reduce blood loss in the event of injury. The pupils of the eyes dilate, digestive activity is suspended, and a person's mouth feels dry because of the decrease in digestive activity. There is also a tendency to void the bladder and bowels. Physiological reactions of this nature are necessary when physical well-being is threatened—say, when being attacked by a wild animal. However, mobilizing one's resources in this fashion is not conducive to effective public speaking. It is difficult

to talk when your mouth is dry, when you have trouble standing still, and/or when you are shaking and shivering.

Considerable attention has been devoted to helping people cope with this reaction to public speaking. Most scholars view the tendency to associate public speaking with physiological reactions of this nature as a learning problem. People who react fearfully to public speaking are thought to have learned to associate public speaking with aversive consequences. Accordingly, therapists (e.g., Wolpe, 1958; Marshall, Parker, & Hayes, 1982) have devised strategies to help people learn that the consequences associated with public speaking are not aversive. We discuss two of the more popular strategies—systematic desensitization and flooding—for helping people alter their assessment of public speaking as aversive in Chapters 5 and 6.

Behavioral

A wide variety of behaviors have come to be associated with public speaking. People who suffer from public speaking anxiety often shake, stammer, stutter, repeat themselves, avoid eye contact, and may appear rigid. Behaviors of this nature usually occur due to the physiological reactions to public speaking described in the preceding section. Other behavioral difficulties are thought to involve a lack of public speaking skills. People report being fearful because they do not know how to start a speech, how to use transitions, or how to mesh public speaking activity with the goals they want to accomplish in a given speech (e.g., Phillips, 1977). In a very real sense, these people are incompetent public speakers and need to learn basic public speaking skills. From this perspective, individuals are thought to experience stagefright because they lack the performance skills necessary to deliver a speech (e.g., Fremouw & Zitter, 1978). Scholars in this area have devised strategies for teaching people public speaking skills, which should in turn reduce their fear of public speaking. We discuss two of these approaches—rhetoritherapy and skills training in Chapters 7 and 8.

Interrelatedness

Although most of the interventions that have been developed are grounded in the cognitive, affective, or behavioral schools of thought described above, those people who experience stagefright report that all three of these elements are involved in their reaction to public speaking—they think badly of themselves, feel fearful, and perform in

an inadequate fashion. Why, then, do these theorists not consider all of these factors to be relatively equal contributors to public speaking anxiety? The answer to this question is that each school of thought believes the problem originates because of the specific factor each has identified and that the other elements are symptomatic of stagefright, but are not the primary causes of stagefright. For example, cognitivists do not deny that the problem of stagefright has affective and behavioral dimensions, but they feel the problem originates in one's cognitive activity (Meichenbaum, 1985). From the cognitivist's perspective, you decide that you are a terrible speaker, and as a result you feel fearful and exhibit poor speaking behavior. For cognitivists, the issue is one of changing the relevant cognitions which will in turn reduce your anxiety and enhance your skills. Similarly, from an affective perspective, people are thought to develop counterproductive cognitions and behavior due to the feelings they associate with public speaking (Wolpe, 1958). Lastly, from a behavioral perspective, disruptive feelings and cognitions are thought to arise because we do not have the necessary skills to accomplish an adequate public speech (Fremouw & Zitter, 1978).

So which of these positions is correct? There really is no way to tell. The best evidence suggests each position is correct. That is, interventions based on cognitive, affective, and behavioral principles all have been found to be effective in reducing the fear of public speaking (Allen, Hunter, & Donohue, 1989). From our perspective, it appears that these elements are interrelated and reciprocal. If you help me upgrade my skills, that will probably be linked to changing my relevant cognitions and feelings. Similarly, changing my cognitions will lead to a change in the way in which I perceive my skills, and so on. Deciding who is or is not correct is an important challenge confronting theorists and researchers, but it is not our primary concern. Our primary concern is to overview ways of helping people cope with their fear of public speaking. These competing perspectives have advanced a variety of proven techniques for helping people cope with stagefright. We will present these proven intervention procedures and leave it to others to account for the success of these very different interventions.

However, one might be able to use these different theoretical positions as a rough gauge for deciding which interventions to try with which people. For instance, if a person's primary complaint is about how he or she feels, you might select an affective intervention to assist this person. If a person seems to lack essential public speaking skills, it would be a good idea to use skills based interventions. On the other hand, if a person seems to be primarily invoking disruptive cognitions to explain why he or she reacts to public speaking the way he or she

does, a cognitive intervention might be best. Ideally, we would be able to present a set of screening procedures that would help you isolate the person's primary problem. Once the problem had been identified, you could match the presenting problem with the appropriate intervention. Unfortunately, to our knowledge, no such screening procedure exists. The development of such a procedure would be a valuable undertaking and would contribute a great deal to helping with intervention work in this area. The best one can do at present is to talk with the person until a sense of the difficulty emerges and offer assistance accordingly. In our situation, we announce the availability of workshops designed to help people cope with public speaking anxiety in all sections of our basic public speaking course. Any volunteers for the workshops are interviewed in order to let them know how much work is involved and to identify people who seem to have extreme anxiety (i.e., free-floating or phobic anxiety). These people are referred to the counseling center. We also ask everyone who participates in the workshop to fill out the Personal Report of Communication Apprehension (Levine & McCroskey, 1990) at the beginning and end of the workshop. Change scores on the public speaking subscale of this instrument are used as an objective indicator of the effectiveness of the workshop. This instrument provides data on apprehension in small group, meeting, and interpersonal settings, as well as public speaking settings. If a person scores high in all four areas, we take that as an indication his or her anxiety may be broad-based and beyond the scope of the workshop. Chapter 9 provides more detailed information on conducting speech anxiety reduction workshops.

One can also assume that public speaking anxiety will have cognitive, affective, and behavioral dimensions and use an intervention package that includes all three elements. We discuss multifaceted approaches of this nature in Chapter 10.

The above-mentioned interventions are discussed in more detail in subsequent chapters. Our goal is to present these interventions in enough detail to enable the reader to use the approach if he or she so chooses.

SUMMARY

This chapter overviews cognitive, affective, and behavioral explanations for the fear of public speaking. Cognitivists argue that public speaking anxiety emerges because of the thoughts we hold about speaking. These theorists believe that, if we change the types of thoughts we hold about public speaking, public speaking anxiety will

be reduced. Affective theorists argue that public speaking anxiety exists because we anticipate aversive consequences if we deliver a speech. If we can learn that public speaking is not aversive, our anxiety about public speaking will be reduced. The behavioral perspective holds that public speaking anxiety arises due to our inadequate public speaking ability. Accordingly, if we upgrade public speaking skills, we should be able to reduce public speaking anxiety. This chapter concludes with a discussion of the interrelatedness of these factors and offers advice about how to select interventions to match the presenting problem.

Section II

Coping with Cognitions that Contribute to Speech Anxiety

There is nothing either good or bad, but thinking makes it so.

Shakespeare

This section presents three interventions—rational-emotive therapy, cognitive modification, and visualization—that have been developed to help people change the way they think about delivering a speech. We proceed by overviewing the basic elements in each approach and then presenting a version of the intervention public speaking teachers and trainers could use with their students.

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Chapter 2

Rational-Emotive Therapy

INTRODUCTION

Some people think about public speaking in an irrational manner. No matter how adept they are at public speaking, these people think they are poor speakers. Such a person may have delivered an excellent speech; but, because one person disagreed with the position advocated, the speaker considered the speech to be ineffective. Albert Ellis (1962) has spent a lifetime exploring such irrational thought processes. He believes that anxiety associated with irrational thinking can be overcome if we develop rational counters to our irrational thoughts. Irrational thoughts about public speaking include believing that everyone must like your speech, that everyone should be persuaded by your speech, and that, if you mispronounce one word, everyone will think you are uneducated. Realistically, though, how likely is it that everyone is going to be convinced by any speech, that everyone will like any given speech, or that a speech will be delivered perfectly? It is quite likely that reactions to any speech will be diverse—some people will not be convinced by it but others will be, some people will not like the speech but others will, some will find fault with the speaker's delivery while others will not. Let us assume that the audience did not like the speech, was not convinced by the speech, and felt the delivery of the speech was inadequate. What consequences would the typical speaker experience? In most cases the only consequence would be that the audience would leave not being convinced or liking the speech. Yet people with speech anxiety often think the consequence of delivering a poor speech will be catastrophic—they feel it might affect their employment, their standing in the community, or their friends' respect for them. Granted some speeches may have far-reaching consequences. For example, Richard M. Nixon managed to convince the American people he had not done anything illegal when he delivered his famous "Checkers" speech (except for accepting Checkers, a cute, cuddly dog, as a gift). The vast majority of speeches have much more limited consequences. Even in this case, if Nixon had failed, he could have tried again on other occasions.

Ellis and Harper (1975) developed the ABC technique to help people identify and challenge irrational beliefs of this nature. The ABC method contains the following elements:

1. Situation or Event (A)
2. Anxiety (C)
3. Irrational Thinking (B)
4. Statements challenging your irrational thinking
5. Restatement of irrational thoughts into rational statements

Consider the following example of how rational thinking can be used to challenge irrational thoughts about public speaking. Let us assume a businessman, John, is going to deliver a speech to 80 police officers. John is very worried about delivering this speech, because he believes (irrationally) that all police officers think business people are “crooks.” The irrational thinking here seems obvious but let us analyze this example using Ellis and Harper’s procedure.

1. The situation (A) is a forthcoming speech to 80 police officers.
2. The person is anxious (C) about giving a speech to this group of police officers.
3. The person thinks police officers believe that business people are crooks (B).
4. Are all business people crooks?
How many police officers believe business people are crooks?
Don’t business people rely on police officers to protect them from crooks?
How often do police officers arrest business people compared to other types of people?
What rational basis is there for this belief about police officers?
5. Police officers are no different than other groups of people vis à vis their beliefs about business people. There is no reason to think these police officers will think the speaker is a crook. Why would they ask a crook to talk to them? What would be so bad if they did think so? Is there any reason you could be arrested? In most circumstances, the worst outcome would be that the police officers would not appreciate the speech.

As this example illustrates, Ellis and Harper’s five steps provide a means of identifying and countering irrational thinking about public speaking. Ellis (1962) argued that each person must be confronted on an individual basis so that the particular irrational thoughts the person holds can be systematically confronted and eliminated. If

rational-emotive therapy had to be used on a case by case basis, it would not be of much value to the typical teacher/trainer. Fortunately, researchers (e.g., Trexler & Karst, 1972; Watson & Dodd, 1984) have developed alternative ways of presenting rational-emotive therapy. Research of this nature demonstrates that helping people understand the general process involved in irrational thinking provides them with the intellectual tools they need to unearth and confront irrational thinking in a particular situation. This intervention strategy is analogous to teaching people the basic principles of mathematics. Once you know basic mathematical principles, you can use those principles to solve a variety of mathematical problems. Similarly, in this form of rational-emotive therapy, people are taught to identify and counter irrational thinking by examining some common irrational thought processes vis a vis public speaking. These people are then encouraged to apply these principles to their own particular circumstances. In the following section, we present procedures used to help people counter irrational thinking about public speaking.

GENERAL GUIDELINES

Size:	10–15 people
Trainers required:	One
Setting:	Classroom or lounge
Audiovisual:	None required
Sessions:	Two (1½ hours each)

SESSION ONE: GENERAL PRINCIPLES

[*Note:* Begin the workshop with general introductions. We present the following material as if it were being presented to a group of people seeking assistance for stagefright. In most cases, these are scripts we have developed for use in our workshops.]

You enrolled in this workshop because you suffer from stagefright. The procedures you will learn over the next couple of sessions have been demonstrated to help people cope with stagefright.

Most people who experience stagefright or speech anxiety report a variety of physical symptoms—pounding heart, shaking, dry mouth, and so on. Because these symptoms are unpleasant, people would prefer not to give a speech if they can avoid it. Of

course, it would be better if you could learn to control your reactions to the public speaking setting rather than avoiding public speaking. Letting your fear of public speaking decide whether you ought to give a speech is a little like having to obey your dog rather than making the dog obey you.

In helping you cope with public speaking anxiety, we are going to use a procedure called rational thinking. We will learn rational thinking by learning our A, B, C's. Really! The steps we follow in learning to think rationally about public speaking are labeled A, B, and C. Let's discuss what the A, B, and C stand for.

Public speaking anxiety is really the C in the A-B-C sequence. C stands for consequence, the emotional consequence of giving a speech. It is how you feel as a consequence of having to give a speech.

Now that we know that the C stands for speech anxiety, let's consider what the A represents. The A stands for the antecedent condition that gives rise to our speech anxiety. Normally in the case of giving speeches A represents a circumstance calling for us to deliver a public speech.

Most people think there is a direct connection between the precipitating event A and the consequent C. I have to give a speech, therefore I am anxious. However, there is an intervening step that most people ignore when they think this way. They do not realize there is a B between the A and C. It is B that is to blame for your feelings of anxiety about giving a speech—not A.

So just what is B? B stands for our belief system. It represents what we believe about having to give speeches. B involves all the things you tell yourself about giving speeches. People who are anxious about public speaking believe things like "Everybody will hate my speech," "You have to be absolutely perfect in your speech making," "You must appear to be the expert on the subject," and, if you are not, the consequences will be devastating. You won't be able to face your classmates, fellow workers, or whomever. Thus, you believe that unless you deliver a perfect speech you are a worthless person that no one will like. This pattern of thinking is very disruptive and not very realistic.

A more realistic belief system would be to believe it would be nice, convenient, or comfortable if you do well in your speech. However, it is not essential that the speech be perfect. In a reasonable assessment of the situation, it is unlikely your speech will be perfect and unlikely everyone will be pleased. There are few things in life that are perfect and even fewer things that everyone will agree on. Research indicates that people who ap-

proach a speaking situation with realistic beliefs suffer much less speech anxiety than people who approach their speech with unrealistic expectations.

The implication of this analysis is extremely clear. If you adopt a realistic set of beliefs about public speaking, you will experience much less speech anxiety than if you hold unrealistic beliefs. To illustrate this point, let's contrast Jan and Jane's (two students we encountered in our classes) approach to the same speaking situation. Jane and Jan were both enrolled in a basic public speaking class. Neither Jane nor Jan had given a speech before, but this class was required in order to get their degrees in accounting. They were both seniors. Jane approached the situation realistically. Jane's view was that she could not avoid the situation, that a lot of people had taken the class before and done well, and that even though she might not like it she would survive. Jan saw the situation much differently. She just *knew* she could not do well. She would fail the class, not get her degree in accounting, and it would ruin her life. No wonder Jan was anxious. It seems obvious that the way Jane and Jan chose to think about this class had a great deal to do with the amount of anxiety they were experiencing. Jane was a bit apprehensive, as we all tend to be when we have not done something before. Jan's anxiety was out of proportion to the degree of threat posed by the class. She saw the situation only in the extreme, when a more moderate reaction would have been much more appropriate.

Let's turn now to a more detailed analysis of how beliefs such as Jan's promote speech anxiety. It is unrealistic to expect yourself to do an outstanding job every time you deliver a speech, and to expect everyone in the audience to praise you after the speech. Along with these unrealistic beliefs, people, like Jan, usually believe that the consequences for them will be catastrophic if the speech fails to live up to their extremely high expectations. One way to avoid catastrophizing the impact of a speech on your life is to examine how you might be affected if your speech is not outstanding. Would you lose your job? Would you fail a class? Would your friends not talk to you again? Normally, none of these extremes would happen. Naturally, if these events happened because your speech was less than perfect, then your belief system is realistic. However, most of the time consequences this extreme are unlikely as a result of a poor speech. Usually, when a speech goes poorly, you fail to convince the audience of a point of view, fail to get them to laugh, and a number of lesser consequences. However, in the vast majority of speeches, you accom-

plish your goals with some audience members and do not do so with others. If you adopt a belief structure that asserts it would be nice if everyone loves your speech, that is perfectly alright. If you take the next step and feel everyone *must* approve of you and your speech, you have set yourself up for failure. Almost no one achieves that level of success, not even great speakers. Abraham Lincoln is considered to be one of the greatest speakers of all time, and "The Gettysburg Address" is considered to be one of his best speeches. However, at the time Lincoln delivered this speech he was roundly criticized for his performance by the domestic press. Those reporters felt the speech was too short and did not show the proper respect for the soldiers who had died at Gettysburg. If Lincoln had believed that everyone had to agree with him, he would have stopped speaking after his first speech, because many of his speeches were controversial at the time he delivered them. Fortunately, Lincoln had more modest, realistic expectations for his speeches.

Let's return to a consideration of the consequences of a poor speech. If you do poorly on a speech, does that mean you are a bad person? If you deliver a good speech, does that mean you are a good person? I'm sure you are familiar with the kind of person Adolf Hitler was. Most scholars feel Hitler was an excellent speaker, but they also feel he was a despicable person. Your deeds as a person and a speaker are related but being good at one doesn't directly bear on the other.

What we have been considering so far entails a great deal of work on your part. If you are going to be able to cope with speech anxiety, you will have to avoid setting unreasonable performance expectations for your speeches. In order to set reasonable expectations for yourself, you will need to exert constant and concentrated effort. Since you have accustomed yourself to the belief that you have to be a wonderful speaker, it will take serious work on your part to challenge these entrenched thought patterns. But you can do it, and when you do it will change the way you feel about delivering speeches. That's because your beliefs are the basic factors in developing speech anxiety. As we stated earlier, it is not the making of a speech that causes your anxiety, it is what you are telling yourself about that speech. One basic way to change your beliefs is to ask yourself what evidence is available to support the notion that it would be catastrophic if you did not do well or receive approval on this speech.

To demonstrate this process, I want you to give a speech here today. The speech topic is "What you expect to get out of college."

Now take a few minutes to organize your thoughts.

[Wait a few minutes.]

Actually, I'm not going to have you deliver that speech. I wanted you to think about delivering a speech so we could talk about what you were thinking about the speech. What I'd like you to do now is to write down some of the beliefs you had about your delivering this speech. List the thoughts you had about giving this speech. After you have listed these thoughts, I'd like us to discuss what you believed in terms of what we have talked about today.

[Note: Discuss thoughts, point out ways to counter unreasonable expectations, and dismiss group after giving the following assignment.]

I want you to introduce one another at the next session. What I would like you to do is interview one another. I'll give you time to do that at the end of this session. Ask the other person what you would normally ask someone when you first meet him or her. Where is he or she from? Does he or she have any brothers and sisters? What sort of work has he or she done? Where did he or she go to school? Does he or she have any hobbies? What interests him or her in particular? These speeches of introduction should be from one to three minutes in length. The speech needs to have an introduction, a body, and a conclusion. The introduction should gain attention and review the points you intend to make in the body of the speech. The body should develop those points. The conclusion should summarize the points you developed in the body of the speech. The speech I am passing out illustrates what I would like you to do. Take a couple of minutes to read the speech I have just handed to you.

Speech of Introduction

by

Connie Enat

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Yesterday I had the opportunity to meet a very talented young man. I suppose the best way to describe him would be to describe a calculator. You see, Zeke Edlund here not only loves working with numbers, but he's also very good at calculating them quickly in his head. If any of you have seen the movie "Rain Man" and

remember how well Dustin Hoffman's character could add, subtract, and multiply numbers, then you can understand the gift that Zeke has.

So I guess what you could call Zeke is a walking human calculator, who is made up of the same components as our man-made calculators. These components would include the central processing unit, the keyboard, and the display screen.

The Central Processing Unit is the heart of the calculator. By the heart I mean the tiny bits of information that tell us what the calculator is like inside and what makes it tick. Zeke's central processing unit tells me that he is a 22-year-old, married man, who is originally from Randle, WA. What makes Zeke tick, as I mentioned earlier, is working with numbers and this is why he has chosen Accounting as his major. He estimates graduating in 1990.

Next there is the keyboard, which is made up of numbers and symbols. One example of how Zeke uses the symbols in his life is how, despite his busy schedule, he is still able to add to his list of responsibilities a job with the Evergreen [a student newspaper] in computer entry. Secondly, Zeke knows how and when to clear his mind of all work and divide up his free time between listening to music and playing sports. And thirdly, Zeke is anxiously awaiting the day he passes the CPA exam and gets a job, so he can begin multiplying his family.

Lastly, there is the display screen. This is where the personality of the Central Processing Unit comes out on the screen with the answers. Zeke's display screen to me was his face and eyes. Here's the answer to what kind of person he is: a friendly, happy one, who is as helpful and certainly as capable of solving number problems, as our man-made calculators. I'd like to introduce Zeke Edlund.

You will note that Connie was very creative in this speech. She organized it by comparing Zeke to a calculator. The introduction mentions Zeke's name and tells us what she is going to compare him to. In the body she tells us about Zeke and then wraps it up. I would like you to do something similar in your speeches. Use an analogy to introduce the other person. You can compare a person to anything, but make sure you use a positive analogy—leave us with a favorable impression of the person you are introducing. I have had people compared to sailing ships, famous people, songs, and so on. Try to use the analogy the way Connie did. Relate it to

an important characteristic that will help us remember the person you are introducing.

Although the speech is important, what is more important is for you to identify unreasonable expectations you develop for this speech, challenge those expectations, and replace them with more reasonable expectations. For instance, you may think, "My analogy has to be better than anyone else's," or, "If my analogy is silly I'll never be able to face this group again." What evidence do you have that we will think your analogy is silly? What will it matter if we do think it is silly? More realistic thinking would be, "Someone may think my analogy is silly, but if so, it really doesn't matter because I'm trying to get them to remember something important about this person."

Questions?

See you at our next session.

SESSION TWO: SPEECHES

Review the A, B, C formulation.

Discuss thoughts people entertained about these speeches of introduction and counters they used to challenge their unreasonable expectations.

Have each person present his or her speech. Stress positive aspects of each speech. Discuss thoughts people entertained about the speech as they were presenting it.

Point out that the A, B, C system can be applied to any speaking situation. If one is diligent in applying the A, B, C system, speech anxiety can be greatly reduced.

SUMMARY

Rational-emotive therapy presumes that the source of speech anxiety lies in the irrational beliefs one holds about their public speaking performance. This workshop is designed to challenge and change those irrational beliefs.

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Chapter 3

Cognitive Restructuring

INTRODUCTION

Cognitive restructuring (e.g., Meichenbaum, Gilmore, & Fedoravich, 1971; Fremouw & Zitter, 1978) is closely related to rational-emotive therapy (Meichenbaum, 1985). The basic difference between these two approaches is that rational-emotive therapy emphasizes the need to challenge irrational thoughts while cognitive restructuring emphasizes the need to develop coping statements. Cognitive restructuring involves education, skills acquisition, and rehearsal (Glaser, 1981). We develop each of these steps in the following material designed for people enrolled in a workshop to help them cope with the fear of public speaking.

GENERAL GUIDELINES

Size:	10–15 people
Trainers required:	One
Setting:	Classroom or lounge
Audiovisual:	None required
Sessions:	Four (The first session requires 1½ hours, the remainder 1 hour each)

SESSION ONE: THE EDUCATION PHASE

[*Note:* We present this material as if it were being presented to a group of people who were attending a workshop to reduce their fear of public speaking. Begin with general introductions and then present the following narrative.]

One of the fundamental reasons that people experience public speaking anxiety is the way they talk to themselves about the public speaking situation. People who experience public speaking

anxiety entertain a wide variety of negative self-talk or self-instructions. The moment these people learn that they have to give a speech they think things like “I can’t do it,” “I don’t know anything about speaking,” “I can never prepare in time,” and so on. These negative self-instructions generate public speaking anxiety. In general, these thoughts indicate a person thinks he or she is going to do poorly. This expectation gives rise to feelings of anxiety. Thus, these negative self-instructions are the trigger for speech anxiety. The purpose of this workshop is to help you identify the negative self-instructions you use when confronted with the need to give a public speech. Once these thoughts have been identified, we will present procedures to help you cope with these negative, disruptive thoughts.

The first step in this process is to identify negative self-instructions you entertain when you have to give a speech. In order to discover these self-instructions, I want you to think about a speech you were anxious about delivering. I want you to write down some of the thoughts you had about that speech. We want to identify the things you say to yourself as you go about the business of delivering a speech, so please write down thoughts you entertained before, during, and after that speech.

[*Note:* Occasionally a person will report that he or she has never had to give a speech. Ask people like this to record thoughts they have about public speaking in general. Discuss the thoughts list with an eye toward identifying disruptive self-instructions. These self-instructions will be somewhat unique to each individual but will also display a remarkable similarity from person to person.]

We now have a clear idea of the type of self-talk you use when you approach a speaking situation. As I pointed out earlier, one reason people experience speech anxiety is that they react to speech situations with negative self-instructions like the ones we have been talking about.

[*Note:* Use examples of negative self-talk gleaned from the thoughts discussion to illustrate your point.]

People who do not experience speech anxiety report thinking very different self-thoughts when speeches need to be given than the thoughts you reported. Non-anxious people think things like: “Alright, now I get a chance to share my ideas.”

"I've never talked to a group this large. I'm ready for the challenge."

"I wonder what the situation is like. Perhaps I can find out from _____."

"I definitely want to stress the importance of this material for this group."

Non-speech-anxious people also report different coping processes when the speech does not proceed as they had planned than do speech anxious people. In general, speech-anxious people blame themselves for things that go wrong while non-speech-anxious people attribute such events to the situation. For instance, if he or she skips an important point, the speech anxious person often attributes the oversight to his or her stupidity (or the like) while the non-speech-anxious person thinks things like, "Oops, guess I got ahead of myself. No big deal. I can work that in later."

The following exercise is designed to assist you to cope with speech anxiety by helping you learn to replace negative thoughts that increase anxiety with thoughts that help moderate anxiety. Sometimes, no matter how hard you try, doubts can creep in when you are getting ready for your speech. Those doubts may cause you to feel a little uptight, but that's only natural—perhaps you are just eager to confront the situation. You have to combat negative thinking by focusing on the task and stop worrying because worrying does not help. What you have to do is to stick to the issues and not take things personally. Let us assume you have been asked to deliver some impromptu remarks at a business meeting. You don't have much time to organize your thoughts, but you did come up with a good plan for these comments—namely, answering the question inherent in the topic and pointing out what caused you to arrive at that answer. Obviously, if you don't know anything about the topic, you should point out that you do not have enough information to respond adequately about the topic; but such moves must be legitimate. If you really do have the requisite background and plead ignorance, your speech anxiety problem will get worse because you have compounded it by lowering your self-esteem with this distortion.

As you await your speaking turn, you know that you are going to feel a real rush of adrenaline when called on to speak. Of course, everyone feels that way at the start of a speech. What you need to do is to take this one step at a time. You know how to start an impromptu speech. For instance, you might restate the ques-

tion. The key to coping with this situation is to focus on your response and ignore the stress. When you feel anxiety increasing, treat it as a sign that you need to employ coping tactics—to relax, think positively, and concentrate on your speech. Put the situation in perspective by thinking thoughts like “Everyone has to give a speech,” “These people are just like me,” “It’s only a small group of people.”

During the presentation of your speech you may feel anxious. Treat that feeling of anxiety as a signal to use coping statements. Focus on thoughts like “Lots of people feel anxious while giving a speech,” “It’s a normal reaction,” “Everything is OK,” “The speech is going fine,” “Good, I am talking at the right speed. Keep it up, or So far so good.” You need to stay focused on the present.

Do not expect all of your anxiety to disappear. Many famous speakers claim that a certain amount of anxiety is needed to perform well. The goal is to keep your speech anxiety at a manageable level. You can do that by slowing down, taking a deep breath, and thinking about relevant material. Feeling anxious should be treated as a signal to think about the topic, your position, and what led you to that position. The task is to share your reasoning with the audience. You do this all the time in conversations. For example, if a friend asks you why you supported a particular presidential candidate, you have little trouble responding. Treat public speaking similarly!

After you finish a speech, you ought to consider how you did. You probably experienced some anxiety, but were you able to cope with it? Did you treat your anxiety as a signal to relax and focus on your material? If so, pat yourself on the back; if not, resolve to do so in your next speech. You probably were not able to eliminate all your anxiety, but that’s okay, because you are learning how to cope with it. You can take comfort from knowing that giving speeches will get easier as long as you use your anxiety as a signal to employ coping tactics. Coping tactics include realizing that feeling anxious is natural in speaking situations. In fact feeling anxious can assist you by alerting you to focus on the present, to concentrate on what you know, to slow down, to refocus, and to realize that public speaking is not that much different from everyday conversation.

Now that we have an idea of how to cope with public speaking anxiety, let’s take another look at the list of self-instructions I had you write down at the beginning of this session.

[*Note:* Discuss each person’s list with an emphasis on coping statements. For example, if a person indicates that “No one will appreciate

my speech," a coping strategy could be to remind him or her that it is up to the audience to decide how good a speech is. So the actual self-instruction might be "I am worrying about what people are thinking. My job is to present the speech, not judge it. So let's ignore that worry and focus on the next main point."]

In order to make the most of our coping strategies, we need to practice using them in the context of having to deliver a speech. To that end I want you to prepare a speech for our next session. In particular I want you to introduce someone else in this workshop. What I would like you to do is interview one another. I'll give you time to do that at the end of this session. Ask the other person what you would normally ask someone when you first meet him or her. Where is he or she from? Does he or she have any brothers and sisters? What sort of work has he or she done? Where did he or she go to school? Does he or she have any hobbies? What interests him or her? These speeches of introduction should take about one to three minutes. In essence, the speech needs to have an introduction, a body, and a conclusion. The introduction should gain attention and review the points you intend to make in the body of the speech. The body should develop those points. The conclusion should summarize the points you developed in the body of the speech. The speech I am passing out illustrates these points. Take a couple of minutes and read the speech I just handed out.

Interview Speech

by

Darcel Markgraf

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Good morning. Yesterday I had the opportunity to meet Kristine Kim. After talking with her for quite some time, my impression of Kristine was that of an ornate sailing ship—a large ocean-going vessel in the middle of a long journey. Her home port is Korea, which she and her mother left when she was 13 years old for Washington State. Since her mother had family on the coast, they docked in the Seattle area, where Kristine attended junior high and high school.

I think this time of transition has been the most difficult part of her journey thus far. She had to both learn the language and become familiar with the currents of American culture. I got a sense of her being tossed about on an ocean between her Korean

culture, family, and friends and the attitudes and lifestyle of her new home. However, she seems to have adjusted her course and has found a happy medium that works for her.

Kristine is now continuing her travels at WSU by getting her bachelor's degree, tentatively in biochemistry. She will then either remain here or set sail to another university for her masters degree and is strongly considering getting her doctorate as well.

After she has traveled the seas of higher education, she would like to take on a first mate and add two crew people to her journey, preferably one boy and one girl. As for the present, however, she is enjoying school very much and says she simply likes to have fun. Her interests include music, sports, and dancing. She would someday like to live in a big house and, true to her nature, travel throughout Europe.

Every new topic we discussed was like opening the door to a different cabin aboard this unknown ship and looking inside at the treasures. Our conversation spanned a wide variety of topics including the differences in our cultures, our education, and our future plans. We have more in common than I might have thought, and it was fascinating to listen to her because she has collected many unique experiences along her journey that she was willing to share. Kristine is intelligent and friendly and it is a real pleasure to introduce her.

This is an outstanding speech of introduction. The introduction gives you a sense of how the speech is going to evolve, the body fulfills that promise, and the conclusion ties everything together. The sailing ship analogy is woven masterfully throughout and allows some very clever word choices. You will note that Darcel was very creative in this speech. She organized it by comparing Kristine to a sailing ship. The introduction mentions Kristine's name and tells us what Darcel is going to compare Kristine to. In the body she tells us about Kristine and then wraps it up. I would like you to do something similar in your speeches. Use an analogy to introduce the other person. You can compare a person to anything, but make sure you use a positive analogy—leave us with a favorable impression of the person you are introducing. I have had people compared to computers, famous people, songs, etc. Try to use the analogy the way Darcel did. Relate it to an important characteristic that will help us remember the person you are introducing.

Remember, as you prepare this speech, when you start to feel anxious, use the anxiety as a signal to identify the negative

thinking that precipitated the anxiety and to counter that thought with an appropriate coping statement. As with any other skill, you have to consciously practice using coping statements. Eventually it will become routine. Any questions?

SESSIONS TWO–FOUR: PRACTICE

[*Note:* Remind the workshop participants that feeling anxious is a sign to engage in coping strategies. Point out that if they feel anxious at the beginning of the speech this feeling should trigger thoughts like, “Feeling anxious is OK. Everyone feels anxious at the start of a speech. I need to accept that and focus on what I expect to say to begin my presentation.” Remind the participants that if they feel anxious at any point in the speech, they should treat that feeling of anxiety as a signal to employ the appropriate coping statements. Have the workshop participants present their speeches. Discuss how each person coped with his or her anxiety.

These sessions should continue as long as the participants seem to benefit from the exercise. We normally have the workshop participants deliver another speech to the other workshop participants and then arrange for them to deliver a speech to another group. The second speech we use is an impromptu presentation. Impromptu speaking is discussed in a manner analogous to our discussion of impromptu speaking in Chapter 8, with appropriate adjustments for use with cognitive restructuring. The third speech we employ in this workshop is an informative speech. We discuss this speech in a manner analogous to our discussion of informative speaking that appears in Chapter 4, with appropriate adjustments to suit cognitive restructuring. Since there are large numbers of public speaking classes being held on our campus, we arrange for the workshop participants to deliver a speech to one of those classes. These speeches are discussed with an emphasis on coping statements. The workshop is terminated after the third or fourth session, depending on the circumstances.]

SUMMARY

Cognitive restructuring assumes that the thoughts one entertains give rise to speech anxiety. This workshop is designed to help people identify these thoughts, to help them develop coping statements to counter these thoughts, and to provide them with the opportunity to use these coping tactics in public speeches.

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Chapter 4

Visualization

INTRODUCTION

Visualization (Assagioli, 1973, 1976) involves asking speakers to imagine themselves composing an effective speech. This is the same technique used by athletes and managers to improve their performances (Garfield, 1984, 1986; Anthony, Maddox, & Wheatley, 1988). The procedure has also been used by speakers and writers to improve their performances (e.g., Ayres & Hopf, 1985, 1991). Explanations as to why visualization is effective have been grounded in cognitive psychology, physiology, and Eastern philosophy (Fanning, 1988). We have adopted the position advanced by cognitive psychologists. Cognitive psychologists hold that a person perceives a need for delivering a speech, that perception is linked with an image of the situation, if the image is negative then a feeling of anxiety emerges (Fanning, 1988). The anxious person needs to learn to associate positive images with public speaking in order to counter feelings of anxiety.

Visualization is a way to develop positive thinking. Positive thinking is also an important ingredient in rational-emotive therapy and cognitive restructuring. In both rational-emotive therapy and cognitive restructuring, negative self-talk and/or unreasonable expectations are identified and then recast into a positive frame of reference. A major difference between these approaches and visualization is that visualization does not concern itself with identifying negative and/or irrational thinking. Rather visualization involves stressing positive thinking and ignores negative thinking. One way to accomplish this is by having people respond to carefully crafted scripts. We present scripts for this purpose in the following section of this chapter.

GENERAL GUIDELINES

Size:	15 people
Trainers required:	One
Setting:	Classroom or lounge
Audiovisual:	None required
Sessions:	Three (1½ hours each)

SESSION ONE: VISUALIZATION FOR IMPROMPTU SPEECHES

[*Note:* This workshop is presented as though it were being delivered to a group of people enrolled in a stagefright reduction workshop. Begin with general introductions and then present the following narrative.]

One of the biggest reasons people fear public speaking is that they don't understand why they react the way they do to public speaking. These people, many of whom aren't bothered in the least by talking in small groups or interpersonal settings, become petrified at the prospect of talking to people in a public setting. Our research suggests that people often overlook the basic cause of public speaking anxiety—negative thinking. Most fearful speakers think thoughts like, “Oh no, I can't give speeches,” “Everyone hates the speeches I give,” “I get so red everyone will know I'm nervous,” and so on, when they are required to give a speech. These negative thoughts provoke a fear reaction which increases heartrate, sweating, and shaking. These physical symptoms often create behavioral disruptions (talking fast, stammering, etc.), which in turn increase negative thinking, and it becomes a vicious cycle. Naturally, these people are not able to concentrate while they are preparing or delivering their speech. This inability to concentrate can be traced to those intrusive negative thoughts. The culprit behind public speaking anxiety is negative thinking. If one can control his or her negative thinking, then the consequent physical and behavioral disruptions will be greatly reduced or eliminated.

In order to help you think positively, we will use a procedure called visualization. Visualization involves seeing yourself in a positive light while presenting a speech. To that end, we will learn to visualize an impromptu speaking situation, an informative one, and a persuasive one. Let's begin with the impromptu speech.

Please close your eyes.

Allow your body to get comfortable in the chair in which you are sitting. Move around until you feel that you are in a position that will continue to be relaxing for you for the next few minutes. Take a deep, comfortable breath and hold it . . . now slowly release it through your nose (if possible). That's right . . . now take another deep breath and make certain that you are breathing from the diaphragm (from your belly) . . . hold it . . . now slowly release it and note how you feel while doing this . . . feel

the relaxation fluidly flow throughout your body. And now, one more *really* deep breath . . . hold it . . . and now release it slowly . . . and begin your normal breathing pattern. (Shift around, if you need to get comfortable again.)

I now want you to begin to visualize the beginning of a day in which you are going to give an impromptu presentation. See yourself getting up in the morning, full of energy, full of confidence, looking forward to the day's challenges. You are putting on just the right clothes for the task at hand that day. Dressing well makes you look and feel good about yourself, so you have on *just* what you want to wear, which clearly expresses your sense of inner well-being. As you arrive at class, note how clear and confident you feel, and others around you—as you arrive—comment positively to you regarding your fine appearance and general demeanor. You feel thoroughly prepared for the challenge at hand. You have no doubts about your ability to handle *any* subject thrown at you, and you are totally confident about your ability to quickly organize your thoughts and thus see yourself doing a terrific job of 'thinking on your feet.' Now you see yourself standing (or sitting) in the room where you will present your speech, talking comfortably and confidentially with others in the room. The people to whom you will be presenting your speech appear to be quite friendly, and are very cordial in their greetings and conversations prior to the presentation. You feel *absolutely* sure of yourself and of your ability to present your talk in a clear, well-organized, forceful, convincing, and positive manner. Now you see yourself approaching the area from which you will present. You are feeling very good about this presentation and see yourself eagerly moving forward. Now see yourself receiving the topic for the impromptu speech. Instantly you know you can handle it. You take just a few seconds to organize your thoughts.

Now you see yourself presenting your talk. It is a truly fine job! and it has all the finesse of a polished, experienced speaker. You are also aware that your audience is giving head nods, smiles, and other positive responses, conveying the message that you are truly "on target." You are now through the introduction and body of the speech, and are heading into an absolutely brilliant summarization on your topic. You now see yourself fielding audience questions with equal brilliance, confidence, and energy that you exhibited in the presentation itself. You see yourself receiving the congratulations of your classmates. See yourself as relaxed, pleased with your talk, and ready for the next task to be accom-

plished that day; filled with energy, purpose, and a sense of general well-being. Congratulate yourself on a job well done!

Now—I want you to begin to return to this time and place in which we are working today. Take a deep breath . . . hold it . . . and let it go. Do this several times and move slowly back into the room. Take as much time as you need to make the transition back.

[Note: We then tell the participants we want them to give an impromptu speech. Impromptu speaking is discussed in the fashion described in Chapter 8. Appropriate adjustments are made in that assignment to suit a visualization workshop. Before these speeches are delivered, we ask each person to imagine in as much detail as possible how he or she would like this speech to go. When the speeches are delivered, the person is provided with as much positive feedback as possible.

Participants are then assigned the task of coming to session two with an informative speech. We minimize the amount of research required for this informative speech so the participants can reasonably develop a speech in the time available. To that end, the participants are asked to present a summary speech. They are expected to summarize an article in 2 to 4 minutes. The purpose of the speech is to inform, not to persuade us to read the material or to agree with it. The participants are expected to select material they believe the audience will be interested in and that they personally find of interest. The introduction of the speech should include why the material to be summarized was selected and a transition into the body of the speech. The body of the speech ought to present a crisp overview of the material. The conclusion of the speech should restate in one or two sentences the thrust of the material. The group is given the following sample speech to illustrate what we would like them to do.]

The B-52
Written for Illustrative Purposes

I'm sure you have all been following the war with Iraq. I certainly have, and one of my interests has been in reading about the various planes we are using in that war. I thought I'd summarize an article by the Associated Press on the B-52, which is the oldest plane in our arsenal.

The B-52 was designed as a long range bomber. It has a range of 7,500 miles without refueling. That means it carries a lot of fuel.

As one Air Force official stated, "It's basically a flying gas tank." In fact, three-fourths of the plane is for gas storage!

The remainder of its carrying capacity is devoted to bombs. As outfitted for the conventional bombs it is dropping in Iraq and Kuwait (it can also carry nuclear weapons), it has a payload of 51 500-lb. bombs. The B-52 can deliver these bombs from as low as 200 feet off the ground and from as high as 30,000 feet.

As you might expect, the plane is massive. It has a wing span of 185 feet. That's about two thirds the length of a football field. It would take Ben Johnson, the fastest man alive, about 6 seconds to run from wingtip to wingtip. The plane is powered by eight jet engines and carries a crew of six. This aircraft is relatively slow by today's standards, with a top speed of 595 mph.

Overall, the B-52 is impressive. I guess air force personnel have summarized it all with their nickname for the plane—BUFF, which stands for big, ugly, fat fellow.

[Note: The above speech fulfills the assignment because it introduces the topic by indicating the person's interest in the topic and previewing the speech. The body of this speech provides some interesting facts. The speech includes a couple of interesting comparisons. It would have been helpful to include more comparisons to add interest value and help us put some of the facts offered into perspective. The conclusion restates the thrust of the article in a unique, colorful way. Comments along these lines are made to workshop participants about the speech. They are asked if they have any questions about what they are expected to do. They are urged to visualize presenting their speech in a positive manner as they are preparing it.]

SESSION TWO: VISUALIZATION FOR INFORMATIVE SPEAKING

[Note: Participants are reminded that negative thinking creates speech anxiety. To help them think positively about the forthcoming speech, we ask them to visualize presenting their informative speech while we read the following script.]

Close your eyes and allow your body to get comfortable in the chair in which you are sitting. Move around until you feel that you are in a position that will continue to be relaxing for you for

the next few minutes. Take a deep, comfortable breath and hold it . . . now slowly release it through your nose (if possible). That is right . . . now take another deep breath and make certain that you are breathing from the diaphragm (from your belly) . . . hold it . . . now slowly release it and note how you feel while doing this . . . feel the relaxation fluidly flow throughout your body. And now, one more REALLY deep breath . . . hold it . . . and now release it slowly . . . and begin your normal breathing pattern. Shift around, if you need to get comfortable again.

Now begin to visualize the beginning of today. Do not worry about how today actually was. Make today seem the way I am describing it. See yourself getting up in the morning, full of energy, full of confidence, looking forward to the day's challenges. You are putting on just the right clothes for the task at hand that day. Dressing well makes you look and feel good about yourself, so you have on *just* what you want to wear, which clearly expresses your sense of inner well-being. As you are driving, riding, or walking to the speech setting, note how clear and confident you feel, and how others around you—as you arrive—comment positively regarding your fine appearance and general demeanor. You feel thoroughly prepared for the task at hand. Your preparation has been exceptionally thorough, and you have found a really interesting article to summarize and are ready to present it to the workshop. Now you see yourself standing or sitting in this room. The other people in the workshop appear to be quite friendly and supportive. You feel *absolutely* sure of your material and of your ability to present the information in an interesting manner. Now you see yourself approaching the area from which you will present. You are feeling very good about this presentation and see yourself move eagerly forward. All of your materials are well organized and you are ready to present this speech.

Now you see yourself presenting your talk. You are really quite brilliant and have all the finesse of a polished, professional speaker. You are also aware that your audience is giving head nods, smiles, and other positive responses, conveying the message that you are truly “on target.” The introduction of the speech goes the way you have planned. In fact, it works better than you had expected. The transition from the introductory material to the body of the speech is extremely smooth. As you approach the body of the speech, the material emerges easily and naturally. Your summary of the evidence supporting the article you are using is crisp and evokes an understanding response from the audience. As you wrap up your speech, your concluding remarks seem to be

a natural outgrowth of everything you have done. All concluding remarks are on target. When your final utterance is concluded, you have the feeling that it could not have gone better. The introduction worked, your summary was clear, your evidence was supportive, and your conclusion formed a fitting capstone to the presentation. In addition, your vocal variety added interest value. Your pauses punctuated important ideas, and your gestures and body movements were purposeful. You now see yourself fielding audience questions with brilliance, confidence, and energy equal to what you exhibited in the presentation itself. You see yourself receiving the congratulations of the other workshop participants. You see yourself as relaxed, pleased with your talk, and ready for the next task to be accomplished that day. You are filled with energy, purpose, and a sense of general well-being. Congratulate yourself on a job well done!

Now—I want you to begin to return to this time and place in which we are working today. Take a deep breath . . . hold it . . . and let it go. Do this several times and move slowly back into the room. Take as much time as you need to make the transition back.

[Note: After listening to the visualization script, the speeches are delivered and presenters are given as much positive feedback as possible. Participants are then asked to prepare a position speech. This speech involves locating a newspaper article that takes a stand on some issue that they either agree or disagree with and constructing a one to two minute speech based on that article. The introduction of the speech should summarize the primary claim being made in the article. The body of the speech should state the person's position relative to the article. The conclusion of the speech should summarize the claim made relative to the article. To illustrate the type of speech we would like them to present, the following speech is delivered to the group as an example.]

Position Speech Written for Illustrative Purposes

I read an article in the Spokesman Review last week that claimed the South Korean government was actively encouraging Korean consumers to buy products made in Korea rather than products made in the United States, and that, in the process, false allegations are made about U.S. products. The Korean government

denies this allegation, but the reporter claims that the Korean economy is controlled by the government and that no campaign of this sort could be conducted without its approval. Whether the government is sanctioning the campaign for "Made in South Korea" is debatable but that there is such a campaign to encourage Koreans to buy South Korean goods rather than United States products is undeniable. The reporter seemed to think this was a terrible state of affairs.

I agree with the reporter that U.S. products should not be unjustly attacked, but I certainly see nothing wrong with encouraging South Koreans to buy goods produced in South Korea. After all, buying Korean goods helps the Korean economy.

In my view there is nothing wrong with supporting your own products, but I do not think another country's products should be attacked in the process. One can encourage an action without casting aspersions on others—I cannot condone South Korea in this regard. However, I see nothing wrong with a campaign to buy home grown products. I'd like to see one in the United States.

[Note: Following the presentation of this position speech, point out that the speech suits the assignment because it identifies a position taken in a newspaper article and then agrees/disagrees with the position advanced in the article. Remind the participants to approach this speech in a positive state of mind.]

SESSION THREE: VISUALIZATION FOR PERSUASIVE SPEAKING

[Note: Participants are briefly reminded of the importance of positive thinking. The following script for the position speech is read prior to the delivery of the assigned speeches.]

Remember last time we had you prepare for your informative speech by visualizing the things you were going to do. Well, we're going to do the same thing for the position speech you are going to present today. So close your eyes.

Allow your body to get comfortable in the chair in which you are sitting. Move around until you feel that you are in a position that will continue to be relaxing for you for the next few minutes. Take a deep, comfortable breath and hold it . . . now slowly release it through your nose (if possible). That is right . . . now

take another deep breath and make certain that you are breathing from the diaphragm (from your belly) . . . hold it . . . now slowly release it and note how you feel while doing this . . . feel the relaxation fluidly flow throughout your body. And now, one more *really* deep breath . . . hold it . . . and now release it slowly . . . and begin your normal breathing pattern. (Shift around, if you need to get comfortable again.)

I now want you to begin to visualize the beginning of today. Don't concern yourself with how the day has actually gone. Make it seem the way I am describing it. See yourself getting up in this morning, full of energy, full of confidence, looking forward to the day's challenges. You are putting on just the right clothes for the task at hand today. Dressing well makes you look and feel good about yourself, so you have on *just* what you want to wear, which clearly expresses your sense of inner well-being. As you arrive at class, note how clear and confident you feel, and others around you—as you arrive—comment positively to you regarding your fine appearance and general demeanor. You feel thoroughly prepared for the challenge at hand. You have no doubts about your position on the issue you intend to discuss. You are confident that your position is legitimate—even if it is in disagreement with the article you are responding to. Now you see yourself standing (or sitting) in the room where you will present your speech. The other workshop participants appear to be friendly and supportive. You feel *absolutely* sure of yourself and of your ability to present your talk in a clear, well-organized, forceful, convincing, and positive manner. Now you see yourself approaching the area from which you will present. You are feeling very good about this presentation and see yourself eagerly moving forward.

Now you see yourself presenting your talk. It is a truly fine job! and it has all the finesse of a polished, experienced speaker. You are also aware that the audience is giving head nods, smiles, and other positive responses, conveying the message that you are truly “on target.” You are now through the introduction and body of the speech, and are heading into an absolutely brilliant summarization on your topic. You now see yourself fielding audience questions with equal brilliance, confidence, and energy that you exhibited in the presentation itself. You see yourself receiving the congratulations of the other workshop participants. See yourself as relaxed, pleased with your talk, and ready for the next task to be accomplished that day; filled with energy, purpose, and a sense of general well-being. Congratulate yourself on a job well done!

Now—I want you to begin to return to this time and place in which we are working today. Take a deep breath . . . hold it . . . and let it go. Do this several times and move slowly back into the room. Take as much time as you need to make the transition back.

[*Note:* The speeches are then presented with feedback being provided in a positive, constructive manner. The visualization sessions are concluded with the reminder that visualizing is not a substitute for hard work. One must be prepared for visualization to be effective.]

ALTERNATIVE VISUALIZATION PROCEDURE

We have been using the preceding visualization exercises since 1984. Our research (Ayres & Hopf, 1985, 1987, 1989, 1990a, 1990b) indicates these scripts are quite effective in reducing self-reported public speaking anxiety. However, visualization can be used to improve performance as well as reduce public speaking anxiety. Our recent research has been devoted to developing visualization procedures that will reduce speech anxiety as well as help speakers improve their performance ability (Ayres & Hopf, 1991). This research indicates that the following procedures reduce public speaking anxiety as effectively as the scripts presented in the preceding section of this chapter; but the procedures described in this section of the chapter have also been linked to improved performance. In particular, people who used this alternative visualization procedure exhibited fewer disfluencies, less rigidity, and less inhibition than people who did not use visualization or who used scripted visualization. In order to develop this alternative visualization procedure, we emulated procedures that have been used to help athletes improve their performances (Garfield, 1984). In general, athletes are trained to visualize, then trained to visualize another athlete's outstanding performance, and finally trained to see themselves performing in that outstanding manner. We present the following procedures with the caveat that a minimal amount of research has been done to validate the worth of these procedures; but current data indicate we are on the right track.

GENERAL GUIDELINES

Size:	15 people
Trainers required:	One
Setting:	Classroom or lounge

Audiovisual:	VCR and monitor plus a tape of an outstanding speech. Tapes of model student speeches as well as “great speakers” are available from a variety of publishers.
Sessions:	Two (90 minutes each)

SESSION ONE: LEARNING TO VISUALIZE

[*Note:* Begin the workshop by introducing yourself, having others introduce themselves, and then presenting the following narrative.]

One of the biggest reasons people fear public speaking is that they don't understand why they react the way they do when they have to give a public speech. These people, many of whom aren't bothered in the least by talking in small groups or interpersonal settings, become petrified at the prospect of talking to people in a public setting. Our research suggests that people often overlook the basic cause of public speaking anxiety—negative thinking. Most fearful speakers think thoughts like “Oh no, I can't give speeches,” “Everyone hates the speeches I give,” “I get so red everyone will know I'm nervous,” when they are required to give a speech. These negative thoughts provoke a fear reaction which increases heart rate, sweating, and shaking. These physical symptoms often create behavioral disruptions (talking fast, stammering, etc.), which in turn increase negative thinking, and thus a vicious cycle occurs. Naturally, these people are not able to concentrate while they are preparing or delivering their speech. This inability to concentrate can be traced to those intrusive negative thoughts. The culprit behind public speaking anxiety is negative thinking. If one can control his or her negative thinking, then the subsequent physical and behavioral disruptions will be greatly reduced or eliminated.

In order to help you think positively, we will use a procedure called visualization. Visualization involves seeing yourself in a positive light while presenting a speech. To that end, we will learn to visualize a public speech.

To begin with, I'd like you to take a moment to get comfortable. Stretch your legs out and be sure that you have plenty of arm room. Lean back in your chair and when you find a comfortable position, close your eyes and relax.

[pause]

With your eyes closed, inhale deeply to the count of four.

One . . . two . . . three . . . four.

[pause]

Now exhale very slowly.

[pause]

Let's repeat that again.

[pause]

Inhale steadily and notice the way the tension in your body fades away as you exhale.

[pause]

Good, and one more time . . . inhale . . . now exhale. Continue to relax with your eyes closed.

What I'd like you to do now is to envision yourself on a beach or another place that is comforting and relaxing to you. I'm going to suggest something that will help you visualize the beach. If you have chosen some other place, create your own appropriate images. You are lying in the warm sand and looking at the clear, blue sky that surrounds you.

[pause]

Listen to the waves gently breaking on the soft, white sand.

[pause]

Trees are swaying in the mild breeze, and you're inhaling the sweet, fresh air. The sun gently warms your face and body.

[pause]

Continue your breathing and carefully focus on all the details of your surroundings.

[long pause]

You are feeling very peaceful and rested.

[pause]

Take another deep breath . . . inhale . . . now exhale. I want you to recall a pleasant conversation with a close friend.

[pause]

Picture your friend's face . . . focus on the way your friend is smiling at you . . . even laughing from time to time.

[pause]

You feel very close to this person. Your friend seems to understand you. Think about how this person makes you feel. Concentrate on this feeling of warmth as you inhale . . . and exhale.

[pause]

Allow the conversation to progress.

[pause]

Notice your friend's facial expressions in even greater detail. You are talking freely and naturally. Your friend is captivated by

what you are saying, nodding and smiling in agreement. Continue thinking about this conversation and allow yourself to feel just as if you were with your friend.

[pause]

Think about the surroundings of where you were. Were you standing or sitting? Were there any sounds in the background . . . music, or conversation? What did you say? How did your friend respond?

[pause]

Now settle back and keep feeling the warmth of this conversation as we move on to another phase of this exercise. I want you to erase this vision from your mind. With your eyes closed, tilt your head up toward the artificial light in the room. Create in your mind a sense of neutral space with the help of the bright light.
[long pause]

Now I want you to imagine that scene again. Try to make your vision of the conversation with your friend as detailed and realistic as possible. Recall how animated the conversation was. Remember these feelings when I ask you to imagine being conversational later on.

[long pause]

OK, I want you to erase that scene from your mind. With your eyes still closed, tilt your head up toward the light. Recreate a sense of neutral space with the help of the light.

[pause]

Being able to visualize on demand is very important to learning to use visualization to your advantage. So let's practice visualizing that conversation again. Try to imagine the scene in vivid detail again. Sense the warmth of the conversation, the pleasant sound of your friend's voice, and your general sense of well-being.

[long pause]

OK, I want you to erase that scene from your mind. With your eyes still closed, tilt your head up toward the light. Recreate a sense of neutral space with the help of the light.

[*Note: Repeat this imagining and erasing as many times as possible. We find that people tire of it after two or three exposures, but on occasion we have been able to do this 8 or 10 times. The idea is to train the mind to visualize on demand. The more practice the better.*]

Now I'm going to show you a videotape of a speech Barbara Jordan delivered at the Democratic National Convention in 1976. Please do not get upset if you disagree with Ms. Jordan. I am not

showing you this videotape to endorse her ideas. I am showing it to you because she is an outstanding speaker and I want you to focus on what she is doing as a speaker. To help you do this, imagine that you are a camera person filming this speaker. Now, open your eyes and pretend you are making a movie.

[Note: Insert the name of the model speaker you are using and play the video. We do not play Jordan's entire speech, just the first few minutes.]

Now, close your eyes and imagine the film you made of Barbara Jordan. Action . . . you're focusing in on Jordan's distinctive speaking style and mannerisms . . . look at her gestures. Notice her tone of voice, her eye contact. The message is inspiring . . . she is excited about the topic and investing a great deal of energy. Notice how she relates to the audience. She talks to this large audience as if each and every person in attendance is her friend. She treats the situation as enlarged conversation.

[pause]

Concentrate on the way she looks . . . confident, polished, refined, and in total control.

[pause]

Now move your imaginary camera to the audience. Action . . . the audience is thoroughly enjoying the speech. They are captivated by what Jordan is saying. They're nodding their heads in respect and agreement.

[pause]

Allow the camera to fade out for a moment. Continue your deep breathing . . . inhale,

[pause]

. . . exhale.

[pause]

Ok, roll the film again. Action . . . you're focusing in on Jordan's distinctive speaking style and mannerisms . . . look at her gestures. Notice her tone of voice, and eye contact. The message is inspiring . . . she is excited about the topic and investing a great deal of energy.

[pause]

Concentrate on the way she looks . . . confident, polished, refined, and in total control.

[pause]

Now move your imaginary camera to the audience. Action . . .

the audience is thoroughly enjoying the speech. They are captivated by what Jordan is saying. They're nodding their heads in respect and agreement.

[pause]

Allow the camera to fade out for a moment. Continue your deep breathing . . . inhale,

[pause]

. . . exhale.

[pause]

OK, one more time. Let's repeat our film of Jordan's speech. This time you notice some details you hadn't seen before, the way she crinkles her eyes, the very determined set of her mouth, the careful way she phrases her ideas. In fact, your vision is so clear, it's just like seeing her in person.

[pause]

Allow the camera to fade out for a moment. Continue your deep breathing . . . inhale,

[pause]

. . . exhale.

[pause]

Action . . . the camera is back on. Now, pretend that you are the star speaker of the movie. You're confident of what you're saying . . . you're excited about the topic. See yourself in action . . . your gestures, tone of voice, and eye contact are excellent; just like Barbara Jordan's.

[pause]

You're feeling relaxed, like you do when sharing a conversation with a close friend.

[pause]

Allow the camera to fade out once more. You're in control. You can turn on the movie, or turn it off, any time you want. Action . . . turn on your movie once more . . . your speech is captivating the audience. Notice your clear and distinctive gestures.

[pause]

Notice your tone of voice.

[pause]

Notice your eye contact with the audience. Notice how you are talking. You are talking as though each and every member of the audience is your friend. You are treating this presentation as an enlarged conversation. The audience is nodding and smiling at you.

[pause]

You are becoming even more confident about your presentation.

[pause]

Now breath deeply and allow the camera to fade out for a moment . . . turn off the movie.

[pause]

Action . . . turn on the movie. You're now concluding your presentation. People in the audience are smiling and leaning forward with respect and admiration. You are responsive to the audience's feedback.

[pause]

As you complete your speech and take your seat, people are telling you how much they enjoyed your talk. They're shaking your hand . . . you're filled with confidence.

[pause]

Before you perform any activity where you desire a specific outcome, such as a speech, take time to visualize the event in full detail. Remember your movie camera . . . turn it on . . . replay the scene until you've perfected it.

Now inhale deeply . . . hold it . . . now exhale and open your eyes when you feel comfortable.

[*Note:* End this session by assigning a speech. Ask participants to come prepared to present a position speech at the next session and provide the assignment details. Be sure to remind the participants to practice visualizing this presentation before our next session. The assignment we use is presented on pages 37–38 in this chapter.]

SESSION TWO: SPEECHES

[*Note:* Open this session by repeating the visualization procedures presented in session one with one important variation. Ask the participants to visualize the speech they are going to present when you get to the point where they are the “star” of the movie. Once the visualization exercise has been completed, have each person present his or her speech, and provide each person with as much positive feedback as possible. End the workshop by stressing the importance of practicing the visualization exercises. Point out to the participants that considerable research indicates that visualization is most effective when coupled with hard work. We suggest using visualization after they have put a considerable amount of work into preparing a speech.]

SUMMARY

Visualization is premised on the belief that public speaking anxiety arises from negative thinking. Scripts are provided to help people think about public speaking in a positive, constructive fashion. Workshop participants are given the opportunity to visualize speeches they will be delivering during the workshop.

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Section III

Coping with Affect Associated with Public Speaking

The best speakers know enough to be scared. Stagefright is the sweat of perfection. The only difference between the pros and the novices is that the pros have trained the butterflies to fly in formation.

Edward R. Murrow

This section of the book presents systematic desensitization and flooding, which are procedures designed to help people cope with feelings of anxiety they associate with public speaking. Systematic desensitization enables people to cope with public speaking anxiety by helping them associate relaxed rather than anxious states with giving speeches. Flooding helps people cope with speech anxiety by exposing them to the situations they fear in order to help them realize speech anxiety does not have aversive consequences.

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Chapter 5

Systematic Desensitization

INTRODUCTION

Systematic desensitization, developed by Wolpe (1958), is based on the principle of reciprocal inhibition. This principle involves creating conditions where a response antagonistic to feeling anxious is made to occur in place of the anxiety response. Wolpe argues that a person cannot feel anxious and relaxed at the same time, since anxiety and relaxation are incompatible responses. Systematic desensitization helps people learn to feel relaxed rather than anxious.

Systematic desensitization is the most widely used and documented procedure for helping people cope with public speaking anxiety. Although there is some debate over why systematic desensitization is effective, there is general agreement that systematic desensitization helps people cope with speech anxiety (Friedrich & Goss, 1984). The steps involved in systematic desensitization are quite simple. People are taught to relax using Jacobson's (1938) deep muscle relaxation procedures. After they have learned these relaxation procedures, each person is asked to imagine presenting speeches in more and more difficult circumstances while remaining relaxed.

More precisely, Wolpe's procedures involve having a person learn deep muscle relaxation, constructing an individual hierarchy of feared speaking situations, and working through that hierarchy while remaining relaxed. Wolpe's procedure requires a considerable time investment and can only be used to process one person at a time. However, related research (Friedrich & Goss, 1984) indicates that Wolpe's procedures can be modified for use with groups with little or no loss in effectiveness. The modification we present herein was pioneered by Paul and Shannon (1966). Following their procedures, a group of 8–10 people learn deep muscle relaxation and are exposed to a standardized hierarchy (not an individually constructed hierarchy). In particular, Paul and Shannon's approach to systematic desensitization involves three major steps:

1. rationale
2. relaxation training
3. desensitization proper—working through a standard hierarchy.

We present these steps in detail in the subsequent section of this chapter.

GENERAL GUIDELINES

Size:	10 people
Trainers required:	One
Setting:	Lounge with comfortable chairs
Audiovisual:	A relaxation tape and audiotape player are desirable but not essential
Sessions:	Six (1 hour each)

SESSION ONE: RATIONALE AND RELAXATION EXERCISES

[*Note:* Introduce yourself and have group members introduce themselves. It is often useful to hold a brief discussion about how people feel about public speaking. If a discussion of that nature takes place, the teacher/trainer should adjust the following explanation to acknowledge points that emerged during that discussion. The following material is presented as it would be presented to people enrolled in a stagefright workshop.]

Anxiety about public speaking is a learned response. Anything that is learned can be changed. Consequently, we will learn to feel relaxed rather than anxious when we give speeches.

We will proceed in two phases. First, you will learn deep muscle relaxation. The purpose of this part of the treatment program is to help you learn what it feels like to relax—probably to become more relaxed than you have ever been before. Incidentally, the relaxation training that we will be going through will probably be helpful to you in situations other than public speaking. For example, you may want to use these relaxation exercises when you are tense before an exam or some other stressful situation, or to help you fall asleep at night. Second, once you have learned to feel relaxed, I am going to ask you to visualize yourself in various stages of preparing and delivering a speech before an audience, starting with situations which are only slightly anxiety arousing. Since it is impossible to be both relaxed and anxious simultaneously, the feelings of relaxation induced in our treatment session will counteract the anxiety you normally feel while delivering a speech.

Although we cannot *guarantee* the effectiveness of this treatment procedure, our research, as well as others' research, indicates this program is extremely effective. However, one essential feature that must be present is your cooperation and effort. You need to enter into this program with a sincere desire to overcome your public speaking anxiety.

[*Note:* The following relaxation exercise can be presented live or via audiotape. An audiotape for this purpose is available through the Speech Communication Association. The Speech Communication Association's tape was prepared by James C. McCroskey and serves quite well to help people learn deep muscle relaxation. There is nothing wrong with presenting this exercise "live," but it does get quite tedious if you do it very often. Whether you present these instructions live or on audiotape, be sure to talk in a calm, unhurried, relaxed manner in order to create the proper atmosphere.]

We will now learn deep muscle relaxation. The reason we are doing this exercise is so that you will have available a means whereby you can feel relaxed. Later we will learn to associate these relaxed feelings with public speaking. Are there any questions before we begin?

Now, I want you to get comfortable in the chair in which you are sitting. Move around until you are feeling quite comfortable. Now close your eyes and follow my instructions.

Inhale slowly and deeply. Hold that breath.

[wait 10 seconds].

Now exhale slowly and completely.

Inhale slowly and deeply. Hold that breath.

[Wait 10 seconds]

OK, exhale slowly and completely.

Tightly clench your left fist. Hold these muscles in the tense position.

[Wait 5–7 seconds]

Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Tightly clench your left fist again. Hold these muscles in the tense position.

[Wait 5–7 seconds]

Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Tightly clench your right fist. Hold these muscles in the tense position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Tightly clench your right fist again. Hold these muscles in the tense position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Flex your bicep muscles by bringing your hands upward towards your shoulders. Hold this position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Flex your bicep muscles by bringing your hands upward towards your shoulders again. Hold this position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Shrug both shoulders so that the muscles are tightly clenched. Feel the tension. Hold this position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Shrug both shoulders again so that the muscles are tightly clenched. Feel the tension. Hold this position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Wrinkle up your forehead. Feel the tension. Hold these face muscles in the tense position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Wrinkle up your forehead once again. Feel the tension. Hold these face muscles in the tense position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Close your eyes very tightly. Feel the tension around your eyes. Hold this position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Close your eyes very tightly again. Feel the tension around your eyes. Hold this position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Press your tongue firmly into the roof of your mouth. Feel the tension. Hold that position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Press your tongue firmly into the roof of your mouth once more. Feel the tension. Hold that position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Press your lips tightly together. Feel the tension around your mouth. Hold that position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Once again, press your lips together. Feel the tension around your mouth. Hold that position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Push the back of your head against the chair (or back as far as possible without bending your head back). Feel the tension. Hold that position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

One more time, push the back of your head against the chair (or back as far as possible without bending your head back). Feel the tension. Hold that position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Arch your back. Feel the tension in your back. Hold that position.

[Wait 5–7 seconds]

Feel the tension. Hold that position for 10 seconds. Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Arch your back again. Feel the tension in your back. Hold that position.

[Wait 5–7 seconds]

Feel the tension. Hold that position for 10 seconds. Feel the

tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Suck in your stomach. Hold that position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Suck in your stomach. Hold that position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Tense your buttocks by pushing yourself into the seat of the chair. Feel the tension. Hold that position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Tense your buttocks once more by pushing yourself into the seat of the chair. Feel the tension. Hold that position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Now I would like you to tightly tense the thigh muscles in both of your legs. Hold these muscles in the tense position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Again, tightly tense the thigh muscles in both of your legs. Hold these muscles in the tense position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Point your toes upward, toward your face, tensing the muscles in the calves of your legs. Hold that position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Once again, point your toes upward, toward your face, tensing the muscles in the calves of your legs. Hold that position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Turn the toes of both your feet downward. Hold this position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Turn the toes of both your feet downward again. Hold this position.

[Wait 5–7 seconds]

Feel the tension in the muscles. Study that tension. Note how strained the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release that tension.

[Wait 10 seconds]

Now I want to work through several muscle groups. Please tense your face and neck muscles.

[Wait 10 seconds]

Note the feeling of tension in these muscles. Study that tension. Now, relax the muscles completely. Note how pleasant it feels to release the tension.

[Wait 10 seconds]

Once again, tense your face and neck muscles.

[Wait 10 seconds]

Note the feeling of tension in these muscles. Study that tension. Now, relax the muscles completely. Note how pleasant it feels to release the tension.

[Wait 10 seconds]

Now I want you to tense your arm and trunk muscles.

[Wait 10 seconds]

Note the feeling of tension in these muscles. Study that tension. Now, relax the muscles completely. Note how pleasant it feels to release the tension.

[Wait 10 seconds]

Once again, tense your arm and trunk muscles.

[Wait 10 seconds]

Note the feeling of tension in these muscles. Study that tension. Now, relax the muscles completely. Note how pleasant it feels to release the tension.

[Wait 10 seconds]

Now I want you to tense your lower body muscles.

[Wait 10 seconds]

Note the feeling of tension in these muscles. Study that tension. Now, relax the muscles completely. Note how pleasant it feels to release the tension.

[Wait 10 seconds]

Once again, tense your lower body muscles.

[Wait 10 seconds]

Note the feeling of tension in these muscles. Study that tension. Now, relax the muscles completely. Note how pleasant it feels to release the tension.

[Wait 10 seconds]

Repeat the tensing and relaxing of muscle groups until you feel completely relaxed.

OK, that concludes our relaxation exercises for today. Take a few minutes to sit up straight and focus on what you will be doing later today.

[Wait a few minutes].

Before you leave, I want to give you some homework. Please practice these relaxation exercises once or twice a day before our next session. The goal of these practice sessions is for you to be able to develop a feeling of relaxation on demand, so please practice. That concludes today's session.

SESSIONS TWO-FIVE: DESENSITIZATION PROPER

[*Note:* Begin this session with a relaxation exercise. Ask the session participants to get comfortable and to follow the relaxation procedures we learned last session. It is a good idea to play relaxing music during this period. After the participants feel relaxed, tell them that we will now begin to associate relaxed states with public speaking. The pur-

pose of this exercise is to learn to feel relaxed while thinking about public speaking. The following desensitization exercises are organized into two distinct units. The first unit involves thinking about a particular speech in great detail (Paul, 1966) while the second involves thinking about a variety of different speaking situations (Ayres & Hopf, 1987).]

What I want you to do is to imagine yourself in the scene I describe while remaining relaxed. If you begin to feel tense, I want you to signal this by raising the index finger of your right hand. Does everyone understand what they are to do? Good. OK, close your eyes and we'll begin.

[*Note:* Work through the following hierarchy by presenting each item until no one in the group indicates tension. Procedurally, read the item. If no one raises his or her index finger, allow the group members to visualize the scene for 10 seconds. Terminate the scene by asking them to stop thinking about the scene and to relax. If someone raises his or her index finger before 10 seconds have elapsed, terminate the scene at that point and have everyone use the relaxation exercises. Present each item at least twice. If no one raises his or her index finger during the second presentation, move on to the next item. If someone does indicate tension, present the item until everyone in the group can visualize it for 10 seconds without indicating tension.]

1. Imagine you are alone in your room and are reading about speeches.
2. Imagine you are discussing an upcoming speech with a friend a week before the speech has to be delivered.
3. Imagine you are in the audience while another person gives a speech.
4. Imagine you are in your study area writing your speech.
5. Imagine you are practicing your speech while you are alone in your room.
6. Imagine you are getting dressed the morning you are to deliver your speech.
7. Imagine the activities you will be doing just prior to leaving to deliver your speech.
8. Imagine yourself walking to the room where you are to deliver your speech.
9. Imagine you are entering the room where you are to deliver your speech on the day of your presentation.
10. Imagine you are waiting while another person gives his or her speech on the day of your presentation.

11. Imagine you are walking up before the audience to deliver your speech.
12. Imagine you are presenting your speech before the audience.

Now that you are able to imagine delivering a specific speech without feeling tense, I want to have you imagine delivering a wide variety of speeches. So please:

13. Imagine you are at a grade school class and are about to talk to the class about something you know a great deal about.
14. Imagine you are about to describe the equipment your committee purchased for a local group.
15. Imagine you are at a club meeting and are about to deliver a report detailing the organization's activity for the past summer.
16. Imagine you are at a formal dinner and are about to praise the president of your living group.
17. Imagine you are about to introduce the main speaker at a high school commencement and are not sure how to pronounce his or her name.
18. Imagine you are presenting a speech to a small group of voters urging them to vote for a particular candidate.
19. Imagine you are addressing a large but supportive group.
20. Imagine you are talking to a small group of people you feel are more knowledgeable than you. It is important to you to convince them to take the action you are advocating.
21. Imagine you are talking to a large group in an auditorium. The group is unfamiliar to you and you have never been in this auditorium before. You do know this group opposes your position.
22. Imagine you are defending your actions before an ethics committee. You have been accused of unethical conduct. Your accuser is present.

[*Note:* It will take several sessions to work through the above scenes. Schedule sessions for 1 hour, because participants have difficulty staying focused for longer periods of time. Each desensitization session should start one step below the last step you completed in the previous session. That is, if you finished step four in session one, you should start session two at step three on the hierarchy. It normally takes four or five sessions to work through these scenes with a group of 10 people. Occasionally you will encounter a person who cannot move past a particular point in the hierarchy. Eventually, you will have to proceed, even though this person is anxious, because the rest of the group will

get impatient. You will need to decide whether this person should remain in the group, join another group, or be advised to see a professional. Such individuals are rare, but you do occasionally encounter such a person and you will need to be prepared to deal with the situation.

We always end our sessions by asking people to deliver a speech. If you decide to do this, you need to assign participants a speech topic at the end of the desensitization sessions. We normally ask people to prepare an informative speech. The details of this assignment are presented in Chapter 4 on pages 34–35. Should you choose to use that assignment, the only adjustment required is to drop the references to visualization and insert references to systematic desensitization. The workshop participants are asked to construct the speech and to desensitize themselves to presenting this speech before they come to class to present it.]

SESSION SIX: SPEECHES

OK, let's all relax before we start our speeches.

[Allow a couple of minutes].

I want to ask for volunteers, who wants to be first.

[*Note:* Process all the speeches and then discuss the experience. Stress positive outcomes. Let's assume a person complains that he or she was quite nervous. Stress that the person actually delivered the speech (assuming he or she did; if not, it is a different sort of problem). Point out a strong aspect of the speech (e.g., perhaps by pointing out a good example he or she used). Use the person's complaint as a warrant for reassuring the person and as a warrant to emphasize the need to practice systematic desensitization. End the workshop by encouraging people to practice the procedures they have learned.]

SUMMARY

Systematic desensitization is a procedure designed to help people associate feelings of relaxation with giving speeches. As presented here, workshop participants learn deep muscle relaxation, imagine giving speeches while remaining relaxed, and finally use systematic desensitization while preparing to deliver a speech to other workshop participants.

Chapter 6

Flooding

INTRODUCTION

Flooding and systematic desensitization are both based on learning models, but these approaches diverge radically in their view of how to help people cope with anxiety associated with public speaking. As you will recall, systematic desensitization rests on the principle of reciprocal inhibition. That is, if a response antagonistic to the anxiety response can be made to occur in the presence of a public speaking stimulus, the antagonistic response (relaxation) will come to be associated with public speaking instead of the anxiety response. The rationale for flooding rests on a fundamentally different premise (Marshall, Gauthier, & Gordon, 1979). Flooding presumes that the anxiety response will be extinguished if the person is exposed to the feared objects and does not encounter any aversive consequences (Walker, Hedberg, Clement, & Wright, 1981). In practice, public speaking anxiety is extinguished by asking a person to imagine giving speeches in feared situations (e.g., Chaplin & Levine, 1981). Since the imagined situations produce no harmful consequences, public speaking is presumed to lose its power to elicit fear responses. We turn now to a detailed presentation of a flooding workshop.

GENERAL GUIDELINES

Size:	10 people
Trainers required:	One
Setting:	Classroom or lounge
Audiovisual:	None
Sessions:	Two (the first session takes 1½ hours; the second requires 1 hour)

SESSION ONE: FLOODING

[*Note:* Begin the workshop with general introductions and then present the following rationale. As is our customary practice, the following material is presented as we would present it to a group of people enrolled in a workshop designed to reduce public speaking anxiety.]

I know that all of you experience fear when you are confronted with giving a public speech. What we will learn in this workshop is how to confront the fear of public speaking. We will use our knowledge of why people fear public speaking to help you deal with your fear. It has been established that people fear public speaking because they feel something terrible will happen if they give a public speech. However, if these people can be encouraged to give public speeches, they discover that none of the terrible things they thought would occur actually occur. Once people realize their fears are unfounded, they are able to overcome their fear of public speaking. In a nutshell, if you learn that public speaking is not aversive, it will lose its power to produce a fear reaction.

Are there any questions before we begin?

[*Note:* Flooding is administered by asking people to imagine a public speaking situation that they are afraid to face. You can ask people to imagine one feared situation in detail or several less detailed scenes several times (Walker et al., 1981). We ask people to imagine several feared situations.]

Ok, let's begin. What I want you to do is imagine giving a speech in the following situation. Try to imagine how you would feel and what you would do in as much detail as possible.

Scene One: You are delivering an original 5-minute speech to an unfamiliar audience.

[*Note:* Allow participants to imagine this scene for 3–4 minutes. Call them back to this place and time and spend a few minutes discussing their reaction. Focus on the fact that they were able to imagine this scene, however briefly, and that nothing terrible happened. Then repeat the procedure two more times. That is, have the workshop participants imagine this scene two more times and discuss their feelings after each exposure to the scene.]

Please imagine the following scene in as much detail as possible. Try to imagine exactly how you would feel and what you would do.

Scene Two: You are presenting a 5-minute speech to people who are more knowledgeable than you are.

[*Note:* Allow participants to imagine this scene for 3–4 minutes. Call them back to this place and time and spend a few minutes discussing their reaction. Focus on the fact that they were able to imagine this scene, however briefly, and that nothing terrible happened. Then repeat the procedure two more times. That is, have the workshop participants imagine this scene two more times and discuss their feelings after each exposure to the scene.]

OK, I would like you to imagine another scene. Please try to imagine how you would feel and act in detail.

Scene Three: You are presenting a speech on a topic you know well but the audience is hostile.

[*Note:* Allow participants to imagine this scene for 3–4 minutes. Call them back to this place and time and spend a few minutes discussing their reaction. Focus on the fact that they were able to imagine this scene, however briefly, and that nothing terrible happened. Then repeat the procedure two more times. That is, have the workshop participants imagine this scene two more times and discuss their feelings after each exposure to the scene.]

Now, imagine the following scene. Please try to imagine what you would do and feel in great detail.

Scene Four: You are presenting a speech, but forget what you were going to say next.

[*Note:* Allow participants to imagine this scene for 3–4 minutes. Call them back to this place and time and spend a few minutes discussing their reaction. Focus on the fact that they were able to imagine this scene, however briefly, and that nothing terrible happened. Then repeat the procedure two more times. That is, have the workshop participants imagine this scene two more times and discuss their feelings after each exposure to the scene.]

Let's try one more scene. Imagine how you would feel and act in the following situation.

Scene Five: You are presenting a speech to a large audience.

[*Note:* Allow participants to imagine this scene for 3–4 minutes. Call them back to this place and time and spend a few minutes discussing their reaction. Focus on the fact that they were able to imagine this scene, however briefly, and that nothing terrible happened. Then repeat the procedure two more times. That is, have the workshop participants imagine this scene two more times and discuss their feelings after each exposure to the scene. At this point, we ask workshop participants to prepare a speech to be delivered at the next session. We pair participants and ask them to prepare a speech of introduction for the other person. The details of this assignment are presented in Chapter 2 on pages 19–21. If you use this assignment, the only adjustment you will need to make is to delete references to rational-emotive therapy and to insert references to flooding.]

SESSION TWO: SPEECHES

Welcome back. Before we have you present your speeches, I want you to imagine delivering this speech. Close your eyes and imagine yourself delivering this speech.
[Pause 1–2 minutes.]

[*Note:* Discuss their reactions to this speech. What dire consequences do they expect to be forthcoming? Are those appropriate expectations?]

Let's begin our Speeches of Introduction. I'll break the ice by introducing myself.

[*Note:* The trainer introduces himself or herself.]

Now, are there any volunteers?

[*Note:* If no one volunteers, pick someone and begin. The participant's reaction to these speeches are discussed. The focus on this discussion is on whether anyone experienced a devastating outcome. This intervention is concluded by encouraging participants to imagine speeches that they have to give and to ask themselves if a fear reaction is appropriate.]

SUMMARY

Flooding is premised on the notion that there is nothing really threatening about delivering public speeches. Thus, participants are asked to imagine public speaking situations which arouse speech anxiety. By imagining such scenes participants discover the situations are not aversive, and in turn realize there is nothing to fear. The workshop ends with the delivery of a speech to the other workshop participants.

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Section IV

Coping with Behavioral Factors that Contribute to the Development of Speech Anxiety

Clearly, there are some people who cannot speak effectively because they are afraid and some people who are afraid because they know they cannot speak effectively.

Gerald M. Phillips

This section presents two behaviorally oriented procedures, *rhetoritherapy* and *skills training*, to help people cope with public speaking anxiety. The first procedure, rhetoritherapy, takes the position that one needs to consider speaking behavior holistically (Phillips, 1984). Accordingly, rhetoritherapy involves a consideration of communication goals, "content of talk, organization of talk, delivery, and observation of results" (Phillips, 1984, p. 64). On the other hand, skills training focuses primarily on speech delivery (Fremouw & Zitter, 1978). Skills training includes instruction in organization, eye contact behavior, gestures, movement, and so on. We present each of these remedial approaches in turn.

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Chapter 7

Rhetoritherapy for Public Speaking

INTRODUCTION

Rhetoritherapy (e.g., Phillips & Metzger, 1973; Phillips, 1977), as the name implies, provides therapy for rhetors (speakers). Phillips developed rhetoritherapy to help reticent communicators overcome their reticence. Reticence exists when “people avoid communication because they believe they will lose more by talking than by remaining silent” (Phillips, 1984, p. 52). Phillips makes no claims about the ability of rhetoritherapy to reduce public speaking anxiety. Be that as it may, related research (Kelly, Duran, & Stewart, 1990; McKinney, 1980) suggests that rhetoritherapy does reduce anxiety about public speaking. Since our concern is with presenting procedures that help people cope with public speaking anxiety, we include rhetoritherapy as a valuable procedure for those interested in helping people cope with this problem.

Rhetoritherapy, as developed by Phillips and his colleagues, is normally presented within the framework of a semester-length course. During the course, students learn to improve their communication ability in interpersonal, small group, and public speaking settings (Kelly, 1989). If you are interested in developing a semester-length course based on rhetoritherapy principles, we suggest you follow Kelly’s guidelines. Our concern has been to help people cope with public speaking anxiety. Consequently, we have developed a version of rhetoritherapy that focuses on public speaking. The following section of this text presents our rhetoritherapy workshop.

GENERAL GUIDELINES

Enrollment:	10
Trainer:	One
Length:	Eight 90-minute sessions
Setting:	Classroom
Equipment:	None required

SESSION ONE: GOALS AND TOPIC SELECTION

Goals

This session begins with an overview of the purpose of the workshop, which is to enable participants to design and deliver a public speech. Participants are presumed to share this goal or they would not have volunteered to participate in the workshop. While discussing the basic intent of the workshop, time is devoted to discussing similarities and differences between public speaking and other communication activities like interpersonal communication. Similarities include being goal oriented (though the goals are often different), trust, goodwill, etc. Differences may include the way the talk is organized. For example, public speakers structure the talk in advance, while conversations tend to be more flexible. It is pointed out that this workshop will be devoted to mastering those skills that are unique to public speaking—developing explicit goal statements, using an organizational pattern suited to the accomplishment of those goals, and utilizing effective delivery techniques in the pursuit of these goals.

Participants are informed that they will develop and deliver a speech during the course of this workshop. Discussion then turns to what each person would like to accomplish with this assignment. The focus of this discussion is on establishing goals and procedures for assessing goal accomplishment (Mager, 1972). A very important aspect of rhetoritherapy is helping people identify goals that are reasonable and developing procedures to assess their progress toward the accomplishment of these goals. To this end goal statements need to be concrete, not vague and abstract. They need to be stated in such a way that one can examine one's communication behavior to determine whether or not a goal has been accomplished. Participants will need considerable help with this process. Initially, most people will offer vague statements or feelings-oriented statements when asked what they would like to accomplish in a speech. Statements like, "I would like to be calm," "I would like to be a better speaker," are likely to appear. After participants have offered goals of this nature, ask them what speech behaviors would indicate they had accomplished these goals. If a person cannot list behaviors that would indicate a goal has been accomplished, use that as an opportunity to point out that goals to be worked on in this workshop need to be things that can be accomplished by speaking. If a goal cannot be accomplished through speech behavior, then the goal cannot be achieved via this workshop. Take care not to alienate people at this stage. Make this point constructively. For instance, in the case where a person wants to accomplish

being calm, you may say, "What behaviors do you associate with being calm?" Once behaviors have been established, suggest setting as a goal the ability to exhibit these behaviors while speaking. Continue this discussion until everyone has identified at least one goal that can be evaluated by reference to speech behavior. For instance, desiring to improve delivery skills is an appropriate goal statement. Behaviors relevant to that goal may be "speaking loud enough to be heard by everyone," "using at least three gestures," or "looking at the audience at least twice during the speech."

Remember, rhetoritherapy focuses on speaking skills, not how one feels about speaking. You will need to be vigilant in steering the discussion away from feelings and toward behavior. Focusing on behavior becomes easier for the participants as the workshop evolves, but in this session you will need to work hard to keep communication behavior at the center of attention. Besides being asked to list behaviors that would indicate they had accomplished something of importance to them while delivering a speech, it is important that participants identify some aspect of their own behavior and not something about the audience (e.g., "I want to use several gestures," not "I want the audience's attention to be riveted on me") as indicators of success. Speakers control their own behavior—not others' behavior. Establishing performance goals that are linked to audience members' reactions creates a circumstance that places the speaker at the mercy of the audience. The speaker cannot control the audience's reaction; he or she can only control his or her own behavior. Of course, one cannot ignore the audience in a public speaking setting. If a person decided to stand before an audience and silently read his or her speech, the audience would "Let the speaker have it!" The point is that the goals a person sets for himself or herself must be set with some sensitivity to the speaking situation; but they must be goals that can be accomplished by reference to the speaker's behavior, not by reference to the audience's reaction to that behavior.

Naturally, in order to accomplish any of these goals it will be necessary to deliver a speech. The first consideration is to decide what type of speech ought to be developed. This depends in large part on the types of goals the group has established. If a person wants to work primarily on delivery, a speech delivered from a manuscript may be suitable. If a person wants to be able to state his or her opinion on a controversial issue, then a persuasive speech may be in order. We organize people into small groups according to the types of speeches most suited to their goals. For purposes of illustration, material presented to those who are developing informative speeches is presented.

Topic Selection

The first step in developing an informative speech is to select a speech topic. This topic should involve telling people how to do something or telling people about something. "How to" topics include things like "How to Make Your Own Paper," "How to Establish An Organic Garden." Topics that tell people about something include items like "The History of Alaska," "The Principles of Superconductivity." Informative topics differ from persuasive and entertaining topics in their basic purpose. Informative topics stress sharing information, while entertaining topics use information to get people to laugh (or at least chuckle) and persuasive topics try to get people to believe something or to do something.

The informative speech topic the person selects should be something the person has an interest in as well as the ability to develop. Topics also should concern subjects the person believes the audience may find of value. The trainer should analyze topics he or she might use for a speech to illustrate the process of topic selection. For example, the topic of "How to Make Your Own Motor Fuel" is a topic of interest to us and may be something the audience would find of interest.

Unfortunately, it is probably not a good choice for this speech, since neither of us has ever made fuel. The problem with this topic is that we don't know enough about making fuel and probably do not have the time to find out enough about making fuel in the time available in order to develop this topic properly. Consequently, another topic such as "How to Train A Horse" might be a much better choice. One of us knows a great deal about that topic, since he has raised and trained horses. It is also something the audience may be interested in, especially if the speaker points out that the procedures involved in training horses are very useful in training other "domestic animals," including children. After this illustration of topic selection considerations, workshop participants are asked to come to the next session with three topics they have analyzed in relation to these criteria—do they know enough about the topic and will it be of interest to others.

Workshop participants are also expected to arrive at the next workshop with a written set of goal statements for this speech and an indication of activities that they feel would allow them to achieve their goals. For instance, if a person stated he or she wanted to improve his or her eye contact during the speech, what would indicate he or she was successful in achieving this goal? Would looking at the audience once during the introduction, body, and conclusion of the speech mean the speaker had achieved that goal? In order to help people develop these goal statements, they are given the following handout:

Goal Analysis

1. What is your goal for this speech? (use a separate sheet for each goal).
2. What activities will need to be undertaken to accomplish this goal?
3. How will you decide if you accomplished this goal?

SESSION TWO: SPECIFIC PURPOSE, RESEARCH, GOAL ANALYSIS

Session two opens with a review of the points made in session one and a preview of this session. Session one discussed the general nature of public speaking, goal setting, assessment, and topic selection. Session two concerns topic refinement, specific purpose statements, research, and personal goal statements. After this review and preview, the instructor poses a topic he or she might present to the class and evaluates it. The class members are asked to comment on the topic in terms of their interest in it. Getting participants to comment is often very difficult, because these students are usually reluctant to talk. The trainer needs to be patient and supportive.

After the analysis of the instructor's topic, he or she then asks each person to present and evaluate the topics he or she believes might be suitable for presentation in this workshop. The group is encouraged to discuss each topic. Each person then decides which topic he or she will use for his or her speech.

Specific Purpose

The next task is to help participants narrow their topics. Participants usually indicate they want to talk about very broad subjects like skiing, automotive repair, nuclear fusion, AIDS, and so on. The trainer should point out that topics of this nature need more definition, because it is impossible to cover a broad subject in the 5 minutes available for this presentation.

At this juncture, specific purpose statements are discussed. In order to develop an adequate specific purpose statement, a person usually has to decide what main points he or she wants to make. Once these main points are clear, it is possible to develop a specific purpose statement that indicates what is to be accomplished in this speech. For instance, an individual may set out to inform the audience about three basic steps in hot-waxing skis or discuss two developmental periods in the evolution of the AIDS virus. The group then turns its attention to

each person's topic in order to suggest possible specific purpose statements. At the conclusion of this discussion, each person is given the task of bringing a written specific purpose statement to the next session.

Research

Attention is then focused on the need for research vis-à-vis these topics. In order to present an adequate speech a speaker needs to know his or her subject. Thus, a speaker needs to find out as much about his or her topic as possible. To this end, participants are expected to go to a library to find the following information about their topic (see Figure 1):

Figure 1. Library Research

Name _____
 Topic _____
 Specific Purpose _____

Finding Journal Articles

1. Look up your topic in one or more of the following indexes in the Reference

Room of your library:

Reader's Guide to Periodical Literature
 Art Index
 Business Periodicals Index
 Education Index
 Humanities Index
 Music Index
 Social Sciences Index
 Physical Education Index

2. Select three or more articles from the indexes you consulted above:

Sample Citation:

Subject Heading: Dating (social customs)
 Title: Living together in college: Implications for courtship
 Author(s): Risman and others.
 Volume, pages, date: 43:77-83 F '81

3. Look up your articles and fill in the following information:

Article 1: Name of index used _____
 Article Title _____
 Article Author(s) _____
 Complete Journal Title _____
 Volume _____ Pages _____ Date _____
 Summary of Article:

Article 2: Name of index used _____
 Article Title _____
 Article Author(s) _____
 Complete Journal Title _____

Volume _____ Pages _____ Date _____
 Summary of Article: _____

Article 3: Name of index used _____
 Article Title _____
 Article Author(s) _____
 Complete Journal Title _____

Volume _____ Pages _____ Date _____
 Summary of Article: _____

Finding Books

1. To find books, look up your topic in the library's online system or use the card catalogue.
2. Select two books on your topic and fill in the following information:

Book 1: Author(s) _____
 Title _____
 Place published _____
 Publisher _____
 Year published _____ library location _____
 Call number _____
 Summary of book: _____

Book 2: Author(s) _____
 Title _____
 Place published _____
 Publisher _____
 Year published _____ library location _____
 Call number _____
 Summary of book: _____

Other Sources

Don't forget to ask for help from the reference librarians in locating almanacs, encyclopedia articles, statistical materials, documents, newspaper articles, and other materials for your speech.

If you are unable to locate material for your topic, ask a librarian. We have alerted the librarians that you will be searching for material. If you show them this form, they will understand what it is you are doing and will assist you.

Goal Analysis

At this point, we turn our attention to the goal statements participants have constructed. Each participant's goal statement is discussed. Attention is devoted to whether or not the goal is reasonable, the relevant

activities are appropriate, and the means for determining if the goal has been met are acceptable. If time remains in the session, we take the participants to the library and help them research their topics. If not, we end the session by reminding participants that they need to bring a specific purpose statement and the results of their library research to session three.

SESSION THREE: ORGANIZATION AND OUTLINING

This session opens with a consideration of each participant's specific purpose statement. Relevant criteria are: Is the statement specific enough, and can it be accomplished in the time available? Any specific purpose statement that fails to measure up is recast until it meets these criteria. Each person is then asked to summarize the results of his or her library research.

Organization

The next activity in this session is a lecture on organization. The seven organizational formats identified by Phillips and Zolten (1976) are presented and illustrated with examples. Examples should be related to participant's topics as much as possible. The seven formats are time, space, classification, analogy, contrast, cause-effect, problem-solution. *Time* is concerned with the chronological sequencing of material. For instance, one might discuss the history of Alaska from the arrival of the first Russian trappers to the present day. *Space* involves arranging information according to physical features. One might discuss life styles in cities by reference to the geography of a city—those who live in the inner city, those in the transition zone between the city and the suburbs, and those in the suburbs. *Classification* means placing material into categories. One might discuss automobiles by reference to those built in Europe, North America, and the Far East. *Analogy* involves showing the similarities between two notions. In helping people understand Freud's concepts of id, ego, and superego, you might draw an analogy with Berne's notions of the child, adult, and parent (the id being like a child, etc.). *Contrast* involves the differences between things. One might contrast professional theatre productions with community theatre productions. *Cause-effect* or effect-cause shows that one thing affects another. One could point out that excessive consumption of alcohol produces certain effects on the human body. *Problem-solution* involves pointing out that a given problem can be solved by adopting a given solution. One might set out to demonstrate that the problem with the federal deficit could be

solved by passing a balanced budget amendment to the United States Constitution. Possible organizational formats for each of the participant's topics are then discussed.

Outlining

Attention is also devoted to the value of outlining. It is pointed out that outlining a topic helps a person structure a speech. Principles of subordination and coordination are discussed by passing out a copy of the outline included below:

Specific Purpose: To discuss the extent of suicide among young people and some of the causes for it.

1. Suicide among young people is a significant problem.
 - (a) According to Dr. Rosenhan and Dr. Seligman, two well-respected psychologists, the suicide rate among young people has tripled over the past thirty years.
 - (b) The number of suicides among young people was estimated to be over 25,000 last year alone.
2. Suicide among young people occurs for a variety of reasons.
 - (a) Dr. Haywood of the Crisis Intervention Institute indicates that one reason for suicide is that people are unable to identify solutions to their problems.
 - (b) Young people are also unable to see past today's problem to tomorrow when things could be better.
 - (c) Suicide occurs due to a loss of identity.
 - (d) Suicide occurs because the person feels isolated.

The above outline reflects coordination in that each major point reflects approximately the same importance and requires about the same amount of time to develop. The outline also reflects subordination in that the material presented under each main point is related to that main point and not to another main point. The effect-cause structure of the outline is pointed out by asking participants to identify the organizational pattern. The session ends by assigning students the task of deciding which organizational format best suits their speech, outlining the speech accordingly, and coming to the next session with an outline in hand.

SESSION FOUR: DEVELOPMENT, INTRODUCTIONS, AND CONCLUSIONS

This session opens with a discussion of each participant's outline in terms of overall structure, subordination, and coordination. As usual, the trainer takes a positive, upbeat attitude. Participants are usually

much more talkative and easier to work with at this point than they were during the opening session.

Development

At the conclusion of the consideration of these preliminary outlines, the trainer points out that each main point in the outline needs to be developed. That is, evidence needs to be offered for each claim. Forms of development are then discussed (examples, statistics, quotations, comparisons, definitions, descriptions, and visual aids). *Examples* are references to something that has occurred relevant to the point being made. In the suicide outline presented in session three, reference could be made to someone who has committed suicide. Such examples can be brief or extended depending on their importance in the speech. *Statistics* concern numerical facts. In the suicide outline, a statistic is offered that 25,000 suicides occurred among young people last year. *Quotation* concerns citing another person to demonstrate that others, usually persons of authority, agree with your point of view. *Comparison* involves pointing out some similarity between two items. One might compare Winston Churchill to a bulldog to underscore his tenacious character. *Definition* means to provide a dictionary account of some term. *Description* means to paint a picture with words (e.g., "Lincoln was a tall, wiry man with granite features.") *Visual aids* refer to auditory and visual material that adds development to the main theme.

All of these forms of development are useful in gaining and maintaining attention, as well as providing requisite information. The group is asked to offer suggestions for developing one another's speeches.

Introductions

A consideration of introductions and conclusions is taken up next. Introductions are designed to gain attention, establish credibility, and serve as a transition into the speech. Attention-gaining devices are considered and examples of establishing credibility and transitions are provided. Attention-gaining tactics that are covered include jokes, narratives, novel statements, questions, and quotations. It is pointed out that jokes are good attention-gaining devices but the joke needs to be relevant to the presentation. For instance, if you were going to make a presentation about Calvin Coolidge you might begin with a joke along these lines. "Calvin Coolidge, the 30th President of the United States, was known as Silent Cal. For instance, one day when

his wife had been unable to attend church with him, she inquired what the minister had talked about. He replied, 'Sin.' His wife asked what the minister had to say about sin and Cal replied, 'He's against it.' " One could go on to point out how Coolidge's tendency to listen rather than talk influenced his presidency. *Narratives* involve relating a brief story. You might start a presentation on survival tactics by telling a story about how you (or someone else) survived when you were lost for three days. Making *novel statements* gains attention, because the audience wonders where you are going with this line of thought. "Almost everyone in this university is guilty. Everyone in this room is guilty. I know because I have seen you do it." The person might go on to discuss the danger of eating fast food. *Questions* are also useful attention-gaining devices because they involve the audience in the speech. "How many of you believe in capital punishment? How many of you believe in capital punishment for heinous crimes?" This person may go on to discuss the pros and cons of capital punishment. Whenever you ask people questions of this nature, you should incorporate their response in your comments. For instance, if about half of the audience believes in capital punishment, you might say, "It's interesting that about 50% of you believe in capital punishment. That's considerably less than the national average." Using a *quotation* to start a presentation can be effective, especially if the quotation is from a person the audience respects.

No matter what device is selected, the participants need to be cautioned to use attention-gaining devices that direct attention toward the point of the speech. We once had a student go to considerable trouble to build a replica of an electric chair and arrange for a friend to help demonstrate death by electrocution. He began the speech by strapping his friend into the chair, plugging the cord from the chair into an electrical outlet, and throwing a switch. The friend appeared to collapse after suffering a severe shock. The speaker proceeded to talk about capital punishment while his friend remained slumped over in the "electric chair." Needless to say, he got our attention, but to this day we have no idea whether he was for or against capital punishment, because everyone's attention was riveted on the person in the electric chair. At the end of the speaker's remarks, his friend was unstrapped and, as we suspected, he was unharmed and had not received an electrical shock. This tactic certainly gained attention, but it did not direct our attention to the subject of the speech. This attention-gaining device would have been acceptable (though outlandish) if he had unstrapped his friend before proceeding to deliver his speech.

Establishing credibility, a second consideration in the introduction of a speech, is quite important if the audience is unfamiliar with your

background. By including relevant background information about yourself, you provide the audience with a reason to listen to *you*. For instance, if you were going to talk about maintenance schedules of commercial airplanes, the audience would like to know how you learned about airline maintenance schedules. You might say, "I was a mechanic for _____ Airlines for 10 years and thought I'd share some information about their maintenance schedules. I think you will feel much safer about your next plane trip after you realize. . . ."

The last phase of an introduction is to preview what you intend to do in the speech. For instance, in the speech about aircraft maintenance, you might say, "I have divided this presentation into two sections—minor maintenance and major maintenance. Let's begin with minor maintenance. . . ."

Conclusions

Conclusions are then discussed. A good way to end a speech is to remind the audience of the main theme developed in the speech. Summaries are pointed out as a particularly useful way to end a speech, because they reemphasize the main points of the speech and alert the audience to the fact that you are about to finish. Using the aircraft maintenance speech as an example, a person might end this speech with a statement along these lines: "Now that we have covered minor and major maintenance schedules for commercial aircraft, I'll leave you with a comparison so you will realize how well maintained these aircraft are. If you maintained your automobile as well as these planes are maintained, you would check the tires, oil, radiator, brakes, and electrical system every time you got in to drive the car, and once a month you would overhaul the driveline. If your car was as well maintained as a commercial airliner, you would never have to worry about it malfunctioning."

Students are given the task of coming to the next session with a fully developed outline complete with introduction, conclusion, supporting evidence, and references.

SESSION FIVE: OUTLINE EVALUATION, DELIVERY, AND GOAL ANALYSIS REVISITED

Outline Evaluation

This session opens with a consideration of everyone's completed outline. Let's assume someone submitted the following outline:

Suicide

(Outline developed for illustrative purposes)

Specific Purpose: To discuss the extent of suicide among young people and some of the causes for it.

Introduction

I recently had a close brush with death. Not my own death, but a friend of mine's. Jane and I were seniors in high school when she revealed to me she was going to kill herself. Jane was distraught over the breakup of a very intense relationship. She had started drinking and had lost her perspective. She made me promise not to tell anyone. It was agony. Finally, Jane tried to kill herself. Fortunately, she failed and her attempted suicide brought her to the attention of trained professionals. Now, two years later, she seems to have dealt with her problems. I learned a lot from that experience and a lot more about suicide since then because I have been taking classes in order to become a counselor myself. Today I want to talk about the extent of suicide among young people and some of its causes.

Body

1. Suicide among young people is a significant problem.
 - (a) According to Dr. Rosenhan and Dr. Seligman, two well-respected psychologists, the suicide rate among young people has tripled over the past 30 years.
 - (b) The number of suicides among young people was estimated to be over 25,000 last year alone.
 1. Compare with auto fatalities
 2. Point out how many that would be in this state
2. Suicide among young people occurs for a variety of reasons.
 - (a) Dr. Haywood of the Crisis Intervention Institute indicates that one reason for suicide is that people are unable to identify solutions to their problems.
 1. Detail Jane's situation
 2. Quote
 - (b) Young people are also unable to see past today's problem to tomorrow when things could be better.
 1. Example
 2. Contrast with parent's view
 - (c) Suicide occurs due to a loss of identity.
 - (d) Suicide occurs because the person feels isolated.

Conclusion

In conclusion, I think understanding these issues is the key to prevention. I hope you understand the extent of suicide among young people and some of the causes for it. If you encounter someone who displays any of these symptoms, as my friend Jane did, urge them to seek professional help.

References

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The above outline is acceptable. The introduction contains an attention getter, a credibility builder, and a transition. The body of the speech reflects a reasonable amount and variety of development (though it is a bit thin). The conclusion summarizes the presentation and drives home the main point. One questionable aspect of this outline is whether the speech is informative or persuasive. Making such a determination is a very old problem, and the only way to resolve such an issue is by reference to the speaker's intent. In this case, the speaker assumes everyone feels that suicide is a bad thing, and that it should be prevented. The speaker's purpose seems to be informative. There is little emphasis in the speech urging people to believe or act in a particular way about suicide. Although there is a pitch in the conclusion urging people to seek professional help, on balance the speech is primarily informative.

At the conclusion of the consideration of these outlines the trainer points out that each participant is in possession of a speech plan. The outline is a blueprint of what one would like to accomplish in the speech. The next step is to use the outline to assist in the delivery of the speech.

Delivery

The next portion of this session considers extemporaneous delivery. Extemporaneous delivery involves following a general plan, but the speech is not fully developed in that wording varies from one presentation of the speech to another. Speech making is compared to enlarged conversation. This comparison is made to stress that speech making is similar to everyday conversation. People don't write out or memorize conversations. If you conversed with someone who talked as though he or she had memorized every word, the conversation would seem unnat-

ural and the experience would be uncomfortable. A similar thing happens to an audience when a speaker memorizes a speech. Participants are encouraged to plan but not to try to concretize every detail.

A discussion of gestures, movement, facial expression, vocal variety, and eye contact takes place. In each instance the trainer points to things that participants have done in the preceding sessions that would have been effective in a speech. It is forcefully pointed out that the natural expressions of interest that took place during the workshop occurred because the person making the comments was genuinely concerned about the point being made. Participants are urged to be as involved in delivering their speeches as they were when they made certain comments during the workshop. It is pointed out that, if the person is thinking about the content of his or her speech, gestures, vocal variety, etc. will follow naturally, just as they do in conversation. This discussion is illustrated through the use of videotaped examples of student speeches. The speeches we use are examples of speeches that have been delivered in previous workshops. If you do not have speech samples of this sort, certain publishers have videotapes of sample student speeches that they distribute with textbooks. In most cases, these videotapes can be obtained by contacting the publisher.

An alternative way of accomplishing the illustration of delivery principles can be accomplished by delivering a speech yourself. If you deliver a speech, discuss the delivery with the group and then redeliver the speech after taking their comments into account.

Students are given the task of developing a set of speaking notes for the next session. In order to help them with this process, we use the suicide outline presented earlier and point out how we would use the outline to develop a set of speaking notes.

Speaking Notes	Outline Suicide
	<i>Specific Purpose:</i> To discuss the extent of suicide among young people and some of the causes for it.
<i>Introduction</i> Brush with death	<i>Introduction</i> I recently had a close brush with death. Not my own death, but a friend of mine's. Jane and I were seniors in high school when she revealed to me

Jane's revelation	she was going to kill herself. Jane was distraught over the breakup of a very intense relationship. She had started drinking and had lost her perspective. She made me promise not to tell
Attempted suicide	anyone. It was agony. Finally, Jane tried to kill herself. Fortunately, she failed and her attempted suicide brought her to the attention of trained
Trained professional	professionals. Now, 2 years later, she seems to have dealt with her problems.
<i>Transition</i>	I learned a lot from that experience and a lot more about suicide since then
Effect/cause	because I have been taking classes in order to become a counselor myself. Today I want to talk about the extent of suicide among young people and some of its causes.

Body

Body

- | | |
|---|---|
| 1. Suicide is a significant problem | 1. Suicide among young people is a significant problem. |
| (a) Drs. Rosenhan and Seligman say the rate has tripled over 30 years | (a) According to Dr. Rosenhan and Dr. Seligman, two well-respected psychologists, the suicide rate among young people has tripled over the past 30 years. |
| (b) 25,000 | (b) The number of suicides among young people was estimated to be over 25,000 last year alone. |
| 1. Compare with autos | 1. Compare with auto fatalities |
| 2. Number in state | 2. Point out how many that would be in this state |
| 2. Reasons | 2. Suicide among young people occurs for a variety of reasons. |
| (a) Can't find a solution | (a) Dr. Haywood of the Crisis Intervention Institute indicates that one reason for suicide is that people are unable to identify solutions to their problems. |

(Jane's situation)	1. Detail Jane's situation
(Quote)	2. Quote
(b) Focused on today's problem	(b) Young people are also unable to see past today's problem to tomorrow when things could be better.
(example)	1. Example
(contrast)	2. Contrast with parent's view
(c) Loss of identity	(c) Suicide occurs due to a loss of identity.
(d) Isolation	(d) Suicide occurs because the person feels isolated.
<i>Conclusion</i>	<i>Conclusion</i>
Extent and causes	In conclusion, I think understanding these issues is the key to prevention. I hope you understand the extent of suicide among young people and some of the causes for it. If you encounter someone who displays any of these symptoms, as my friend Jane did, urge them to seek professional help.
Urge professional help	

It is pointed out that, by using notes like those above, the speaker is reminded of the flow of ideas but is free to develop the wording of the speech naturally. Each person is asked to develop a set of speaking notes for his or her speech and to bring the notes to the next session.

Goal Analysis Revisited

Workshop participants are then asked to reconsider their goals. We have covered a considerable amount of ground and their goals may have changed by this point. Regardless of whether their goals have changed, they are expected to take the goal analysis one step further and consider whether the goal can be accomplished with this speech, how they will practice in order to accomplish this goal, and what might occur when they try to accomplish this goal. To help them with this process, they are given the following handout (Figure 2).

Session five ends by reminding participants to bring their speaking notes and their goal analyses to the next session.

Figure 2. Goal Analysis

1. Goals: _____

2. Criteria that indicate goal accomplishment _____

3. Can this goal be accomplished by delivering this speech? _____

4. How will you practice in order to achieve your goal?
 (Will you videotape the speech? Will you analyze the tape vis á vis your goals?
 Will you practice delivering the speech to a friend? Will the friend analyze the
 speech in terms of your goals?) Be precise. _____

5. What might happen when you try to achieve your goal(s)?
 a. Positive outcomes
 b. Negative outcomes

SESSION SIX: SPEAKING NOTES AND GOAL ANALYSIS EVALUATION

Speaking Notes

This session opens with a consideration of each person's speaking notes. As long as the notes seem to be usable and are not simply a written speech, they are approved.

Goal Analysis Evaluation

The bulk of this session is devoted to a detailed analysis of each person's goal statement. In cases where the person feels a goal cannot be accomplished in the confines of the workshop, settings where the goal can be accomplished are identified and a concrete plan for using that setting for accomplishing the goal is developed. Normally, the participants feel their goals can be accomplished by presenting this speech. Considerable time is devoted to discussing how each person can practice in order to prepare to accomplish his or her goal. Let's assume a person wants to be able to look at the audience. The person can practice this by delivering the speech to a friend, looking first at the friend's forehead and then into his or her eyes. Or he or she can find an empty classroom, imagine people are sitting in the chairs and practice looking at them. Detailed plans for practicing activities related to the accomplishment of a given goal are worked out for each person.

Participants are given the task of preparing to present their speech-

es at the next session. Anyone who feels he or she cannot present the speech is encouraged to speak privately with the instructor before session six. This occasionally happens. When it does, the participant is asked to deliver the speech to the instructor or another student. If this can be accomplished, the student is asked to deliver the speech to more students and finally to the entire group. In the rare event that the person cannot deliver the speech at all, the person is referred to a professional counselor.

SESSION SEVEN: SPEECHES AND GOAL ACCOMPLISHMENT

Speeches and Goal Accomplishment

Participants present speeches. Positive, supportive comments are provided. At the conclusion of these speeches, the participants are asked to write a brief analysis of whether or not they accomplished their goals. In order to assist them with this task, they are given the following guidelines:

Goal Accomplishment Analysis

1. What is your goal?
2. What happened? Did you achieve the goal? Did you not achieve the goal? How do you know?
3. Do you need to reset this goal?

Participants are given time to write down answers to these questions. These responses are then discussed. Each person is asked what goals he or she would have if the speech were to be presented again and what would indicate the successful accomplishment of these goals if the audience were composed of the workshop participants and ten other people whom they did not know. Participants are then given the task of preparing to accomplish these revised goals with an audience of this nature at the next session.

SESSION EIGHT: SPEECHES, GOAL ACCOMPLISHMENT, WRAP-UP

Speeches

The speeches are presented again. Arrangements are made to have 10 additional people attend this presentation. Making these arrange-

ments is easy in our circumstances, because we direct a course that enrolls about 1,200 students each semester. Students enrolled in this course have to critique out-of-class speeches, so we arrange for them to critique these speeches. They do not share these critiques with the workshop participants, but they do write an evaluation of the speeches to submit to their public speaking instructor. We dismiss these 10 students after the workshop participants have delivered their speeches. In other circumstances, you may have to have them deliver the speech to the workshop participants again, or arrange to have the speeches delivered in another setting. It is highly desirable to have them confront a “new” audience so they realize they can accomplish public speaking with people not enrolled in the workshop.

Goal Accomplishment

After the “guests” are dismissed, we ask the participants to complete a Goal Accomplishment Analysis for this presentation using the form presented above. The results of this analysis are discussed.

Wrap-up

The workshop ends by overviewing the steps we have gone through—goal analysis, criteria for evaluating the accomplishment of goals, speech preparation, speech practice, and speech delivery. It is pointed out that these steps apply to any speech.

SUMMARY

Rhetoritherapy presumes that speakers need to learn to formulate appropriate public speaking goals, to identify speaking strategies that maximize the possibility of achieving such goals, and to learn how to evaluate the effectiveness of having implemented these strategies. This workshop is designed to help participants grapple with these issues in the context of informative speaking. The workshop ends with the delivery and assessment of informative speeches.

Chapter 8

Skills Training

INTRODUCTION

Skills training (e.g., Fremouw & Zitter, 1978; Fawcett & Miller, 1975) presumes that people experience public speaking anxiety because they lack delivery skills. Thus, interventions in this area provide training in delivery skills. Most of these programs emphasize impromptu speaking in order to keep training time to a minimum, but training could just as easily involve longer, prepared presentations if time is not a consideration (Connell & Borden, 1987). The skills-training package presented here includes organization, posture, eye contact, vocal variety, and gestures.

GENERAL GUIDELINES

Enrollment:	10
Trainer:	One
Length:	Two 1½ hour sessions
Setting:	Classroom
Equipment:	Audiotape recorder (desirable) Camera, monitor, and VCR (desirable)

SESSION ONE: ORGANIZATION, POSTURE, EYE CONTACT

[*Note:* Open with general introductions. This workshop is presented as it would be delivered to a group of people seeking help for stagefright.]

You have volunteered to participate in this workshop to learn to cope with your fear of public speaking. This workshop is premised on the notion that, if we help you develop your public speaking skills, you will feel more confident and less anxious about making public speeches. This will be accomplished by helping you

improve your ability to deliver impromptu speeches. Impromptu speeches are speeches you are asked to deliver without advance notice. We chose to address this speech form because people seem to be particularly afraid of this type of speaking and because impromptu speaking is easy to work with in the time available. As with any speech, impromptu speeches need to reflect planning and be delivered in such a way as to emphasize the point you are making. Planning an impromptu speech is particularly troubling, because you have so little time to prepare. Our first concern then will be to help you to quickly organize your impromptu remarks.

Organization

To begin with, we assume that impromptu speaking is done in situations where you know something about a topic. That is, you are asked to make some impromptu remarks because it is assumed you are knowledgeable about the issue. Impromptu speaking is common in job interview, meeting, and classroom situations. If someone asks you to talk about something you don't know anything about, you should respectfully decline. If, however, you are knowledgeable, you have little alternative but to respond. The challenge in these situations is to provide a brief, direct, and well-organized response to the question you are asked.

The easiest and simplest way to organize your remarks is by reference to the question you were asked. For example, you might be asked: "What types of music should be included in our curriculum?" The question asks you to identify types of music and to provide reasons those types should be in a curriculum. Presumably you could name several types of music and then argue why those should be included. Other questions will suggest different organizational patterns. For example: "How did our policy of selective enforcement evolve?" suggests a time sequence. To answer this question you might point out three stages in the development of the policy beginning with the earliest phase. "What are we going to do about the derelicts on Main Street?" asks for a solution to this problem.

In almost every impromptu speech situation you will be asked a question about something. The question will almost always provide you with a built-in organizational pattern. By using the question you are asked to help you organize your remarks, you will be able to quickly organize your comments in a way that is responsive to the question.

Even though the structure of your remarks can be determined by the question you are asked, you will still need to introduce

your answer and to provide a suitable conclusion for your remarks. The introduction of an impromptu speech can also evolve naturally from the question you are asked. For instance, if you are asked about which type of music is the most demanding to play, you might say: "Well, I generally think of music falling into four general types: jazz, classical, popular, and country. Now, which of those is the most demanding really depends. . . ."

Another way to introduce an impromptu speech is to rephrase the question. "As I understand it, you would like some suggestions as to what we can do with the derelicts on Main Street. I have given the matter considerable thought. . . ." Repeating the question is a very useful tactic, because it makes sure you have understood the question and affords you some time to think about your answer.

When you conclude an impromptu speech, you can use similar tactics to those you used in the introduction. For instance, with respect to the derelicts on main street, you might say: "In essence then, I think we should try to get the derelicts off Main Street through training and counseling." This conclusion summarizes the essence of the speaker's remarks. Summarizing is a very effective way of ending your impromptu remarks. It enables you to signal you are finished and restates the points you want the group to focus on.

Development

Besides organizing, introducing, and concluding, you will need to provide some evidence for your point of view. In the derelict example used above, the person is arguing these poor souls need counseling and training. Is there evidence as to how effective counseling and training might be in getting these people off Main Street? If so, the evidence should be provided.

In an impromptu speech, you will usually only have time to make one point and back it up with one form of evidence. This is particularly true in job interviews. Let's assume you are in an interview situation and the interviewer has asked you to indicate what qualifications you have to handle customer relations. You might respond: "Customer relations is primarily concerned with working with people. I enjoy doing that and have done so in most of my previous jobs. The most direct experience I had with customer relations was during the internship I took in my senior year in college, when I handled customer relations for X company. That job made me realize the importance of customer relations to the entire operation of the company. I think these experi-

ences have given me a reasonable understanding of processes and procedures involved with customer relations. Would you care to have me describe some of those experiences in more detail for you?"

Notice how the person uses the question to set up his or her answer to the interviewer's question. Part of the question is rephrased in the introduction, one key experience is pointed out, and then the person concludes by summarizing the essence of his or her remarks and shifting the conversation back to the questioner.

Impromptu speaking is really quite easy. The question often indicates how to organize the presentation and helps with the introduction and conclusion. What you have to add is some development.

Now what we will do is practice structuring some speeches. Please write down a topic on which you feel you are knowledgeable. Let's take each of these topics, ask a question, and structure an impromptu speech.

[*Note:* Help each person construct one speech and then have each person construct one speech on his or her own. Comment on these efforts in a positive vein. If everyone seems to be able to organize impromptu remarks, proceed. If anyone is having trouble, illustrate the process with other examples and repeat the exercise.]

Posture

OK, now that we are able to organize our impromptu speeches, we still need to be able to deliver them in an effective manner. To assist you with delivering speeches, we will work on posture, eye contact, gestures, and vocal variety. Let's begin with posture.

When you deliver a speech, you want to appear confident and poised. Appearing confident is related to your posture; for instance, if you slouch, cringe, or lean to one side, you will not appear poised. The following exercise is designed to help you establish a comfortable, poised posture.

In order to get ready for this exercise, we want you to relax, so everyone please:

1. Take several deep breaths.
2. Shrug your shoulders to relax your neck and facial muscles.
3. Shake your hands to release nervous energy.

OK, let's repeat that:

1. Take several deep breaths.
2. Shrug your shoulders to relax your neck and facial muscles.
3. Shake your hands to release nervous energy.

OK, one more time:

1. Take several deep breaths.
2. Shrug your shoulders to relax your neck and facial muscles.
3. Shake your hands to release nervous energy.

Now that you feel relaxed, I want to illustrate how I would like you to stand when you walk to the front of the room and "take your stance":

1. Your feet should be hip-width apart and shoulders back.
2. Visualize a string from your feet to your head and your body being pulled upright.
3. Take a deep breath and you are ready to speak.

[Note: Trainer demonstrates how to "take a stance."]

Now I would like each of you to walk to the front of the room.

1. Take your stance with your feet hip-width apart and shoulders back.
2. Visualize a string from your feet to your head and your body being pulled upright.
3. Take a deep breath.

[Note: Trainer walks from person to person, helping each person find his or her stance. The use of a video system (camera, monitor, and VCR) is very helpful throughout this exercise. It points out exactly what you want the person to do.]

Of course, once you have found a comfortable posture you need to maintain it. At some point during a presentation, you may begin to feel rigid. At such times, you need to retake your stance.

[Note: Trainer should illustrate this process.]

Now, stand beside your desk in a rigid, locked-up fashion, and then retake your stance.

[*Note:* The trainer should watch each person and offer assistance where necessary.]

Another thing people often do when they get nervous is to shift from one foot to the other foot, cross their legs, and lean on the podium. What I want you to do is retake your stance after you have done these things.

[*Note:* The trainer should illustrate these items.]

Now, I'd like you to shift from one foot to the other foot, lean on the podium, etc. and then retake your stance.

[*Note:* The trainer helps where needed.]

OK, we have considered what to do to start the speech, how to recover during the speech, and now we need to consider how to end the speech. Remember, your speech isn't finished until you sit down, so don't lose your posture when the speech is completed by giving a sigh of relief and slumping over. Walk away with confidence, head up, shoulders back, as if to say, "I did a good job." Walk back to your seat with confidence.

[*Note:* The trainer should illustrate the proper procedure.]

I want each person to walk to the front of the room, take a proper stance, and walk back to your seat as I've demonstrated.

[*Note:* The trainer observes and helps as needed.]

Eye Contact

Fine. You now know how to stand to begin and end your speech. You also know how to recover your posture if you feel rigid or find yourself fidgeting during your presentation, so we can turn our attention to eye contact. Eye contact is very important in speeches. It helps you gain the audience's attention and provides you with information about how they are reacting to your presentation. When practicing a speech, the speaker should try to practice in the room where the speech will be delivered.

Imagine the audience is present and that you are looking directly at them. If you do this, you will find it much easier to make eye contact when there is an audience present. When an audience is present, a good way to proceed is to look at the foreheads of the audience members and then look directly into their eyes.

[Note: The trainer should illustrate these procedures as he or she is talking.]

I would like you to practice looking at your audience while you tell us about yourself. Tell us where you are from, tell us about your family, your job, your travels, your hobbies. While you are telling us about yourself, I want you to start by looking at the empty chair beside me, then at my forehead and the other workshop participants' foreheads. Then look into our eyes. I'll introduce myself to show you what I would like you to do.

[Note: Trainer introduces himself or herself and illustrates the behavior required.]

Before we begin, I'll give you a minute to organize your thoughts.

[Note: Have each person do this eye contact exercise.]

OK, that was excellent [assuming it was; if not, repeat the exercise.]

We have gone as far as we can in the time available. When you return for the next session, we will work on vocal variety and gestures. Please practice organizing impromptu speeches, posture, and eye contact. See you next time.

SESSION TWO: VOCAL VARIETY, GESTURES, AND SPEECHES

Welcome back. During the last session we worked on organization, posture, and eye contact. During this session we will work on vocal variety, gestures, and putting it all together.

Vocal Variety

One difficulty speakers encounter is that they do not use their voice effectively. In order to help you improve the use of your

voice we are going to work on rate, volume, and pitch. First, we will point out factors which are important for effective use of rate in speaking:

1. Avoid speaking too fast or too slowly. You should be speaking around 100–125 words per minute.
2. Variation in rate is important to successful speaking because it can help you emphasize important ideas. If you say something very fast, as I just did, it draws attention. If you pause, as I just did, it draws attention. If you vary your rate intentionally, it can help you keep your audience's attention and direct their attention to things you think are important. You cannot use your voice in this way if you talk at the same pace throughout the speech. You need to vary your rate in order to make things stand out.

[Note: The trainer should illustrate these items while making this presentation.]

Now let's discuss the importance of volume.

1. A weak voice is difficult to hear but being too loud can be irritating.
2. Always consider the size of room and audience (i.e., talk loud enough for the people in the back of the room to hear). A good way to test this is to have a friend sit in the back of the room prior to your presentation and see if he or she thinks you are talking loudly enough. Another way is to ask the audience if they can hear you. Of course, if you are looking at the audience, you will be able to tell by their reactions if you are talking too loudly or quietly.

[Note: The trainer should illustrate these items as they are discussed.]

The last factor we will discuss is pitch.

1. Research indicates that higher pitched voices are annoying and ineffective, and that audiences prefer lower pitched voices.
2. Pitch, as well as rate and volume, can help you guide the audience's attention. If you change your pitch, it will attract attention.

[Note: The trainer should illustrate.]

Are there any questions about the importance of rate, volume, and pitch? If not, I want to help you use these vocal skills to your best advantage. Let's practice varying our rate, volume, and pitch. As a group, I want you to say a phrase to demonstrate the effect volume has on pitch. Without trying to change your pitch, but consciously increasing your volume say the phrase: "I hate you" four times, beginning softly and getting louder each time.

You will notice that you must consciously control pitch as you raise the volume of your voice. In addition, you will notice that there is a natural tendency for pitch to increase as volume increases.

[*Note:* Have the group do this. It is also useful to do this on an individual basis. The best procedure is to record each person. Play back the tape and point out the items of concern.]

OK, fine. Now I want you to read the following speech. Before you do that, though, I'll recite the speech three different times using different vocal emphases. After the third recital, I'm going to ask you which reading you preferred and why.

[*Note:* Recite the Gettysburg Address three times using different emphasis and discuss the result. We use the Gettysburg Address for this purpose because it does not take a great deal of time to read, because the participants are generally familiar with it, and because it is such an outstanding speech.]

The Gettysburg Address
by Abraham Lincoln

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are now on a great battlefield of that war. We are met to dedicate a portion of that field as the final resting-place of those who have given their last life-blood that that nation might live. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men living and dead who struggled here have consecrated it far above our poor power to add to or detract. The world will little know nor long remember what we say; but it can never forget what they did here. And it is for us living to be dedicated here to the unfinished work that they have thus far so nobly carried forward. It is rather for us here to be dedicated to the great task remaining before us,

that from this honored day we take increased devotion to that cause for which they here gave the last full measure of devotion. That we here highly resolve that these dead shall not have died in vain; that the nation shall, under God, have a new birth of freedom. And that government of the people, by the people, and for the people, shall not perish from the earth.

Now I want you to read the same speech. Try reading to emphasize the vocal characteristics we decided were important.

[*Note:* Have each person read the speech several times. A tape recorder can be a useful tool here, since you can point out strong and weak points by reference to the recording. Oral reading is an effective way to encourage vocal variety and has also been advanced as a means of helping people cope with speech anxiety in its own right (Hopf, 1970). Others have identified strategies performers use to cope with speech anxiety that might be quite useful should one stress oral interpretation as a means of reducing speech anxiety (Pelias & Pelias, 1986).]

That's good. I want to work on another aspect of delivery now—gestures.

Gestures

There are a large variety of gestures that people use. However, there are three basic gestures that are useful to any speaker.

First, a vertical palm gesture can be used very effectively to depict differences. The vertical palm gesture involves holding your fingers straight and chopping down, much as a karate practitioner might hold his or her hand in order to break a board in half. I'll have you practice this gesture by saying the sentence: "There is a clear difference between the university world and the business world."

[*Note:* The trainer should illustrate this gesture.]

Second, the clenched fist can be used to emphasize a point. We'll practice this technique when I have you repeat the following claim(s): "Drug testing in the business world is an invasion of privacy." or "Drug testing in the business world is necessary to protect the public."

[*Note:* The trainer should illustrate this gesture.]

The final gesture to be practiced is using the index finger to make a point. I'll have you practice this technique by repeating the following sentence: "The most important person in my life is my dog."

[*Note:* The trainer should illustrate this gesture and then have each participant practice each gesture. Offer assistance if need be. Discuss when and where these gestures might be useful in a speech.]

That concludes the lecture/discussion part of the workshop. We'll turn our attention to practicing the skills we have learned.

Speeches

Workshop participants are asked to present an impromptu speech. Topics are selected by having participants write topic areas on a card. The topics participants put on the cards should be items the person feels competent to talk about. The teacher/trainer illustrates this process by offering several topics he or she feels competent to discuss. The trainer also delivers an impromptu speech on one of the topics. After the trainer's presentation, the group is encouraged to discuss the trainer's organization, development, introduction, conclusion, gestures, posture, eye contact, and vocal variety. Participants are asked to give the trainer a set of topics they feel competent to discuss. The trainer asks each person a question based on one of the topics. For instance, if a person wrote "Golf" on a card, the person may be asked to describe the best course he or she has ever played. Positive comments are offered after each presentation. Participants are encouraged to use good posture, vocal variety, eye contact, gestures, and so on, by pointing out when something was well done and encouraging the person to do it more often. A second round of impromptus is held if time permits. The workshop is concluded by pointing out that these delivery skills find application in any speech.

SUMMARY

Skills training assumes that people fear public speaking because they lack basic delivery skills to deliver a public speech. This workshop trains participants in basic principles of organization, posture, eye contact, vocal variety, and gestures. The workshop ends with the delivery of impromptu speeches.

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Section V

The Pragmatics of Conducting Speech Anxiety Reduction Workshops

I would have all the professors in colleges, all the teachers in schools of every kind . . . agree that they would teach only what they know, that they would not palm off guesses as demonstrated truths.

Robert G. Ingersoll

This section of the book is devoted to a consideration of some practical aspects of conducting speech anxiety workshops. This information has been gleaned from our experience with administering these workshops in the academic setting.

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Chapter 9

Tips for Conducting Speech Anxiety Workshops

INTRODUCTION

This chapter presents some of the things we have learned about organizing and conducting speech anxiety workshops. Hopefully, these tips will help you avoid making some of the mistakes we made when we got into the business of offering speech anxiety reduction workshops.

BACKGROUND

Before conducting speech anxiety reduction workshops, it is imperative the trainer understand the nature of speech anxiety. This book provides much of the needed background information, but important information can be gleaned from the suggested readings we have included in Appendix A as well as from other sources. We encourage those with limited information to avail themselves of this literature. It is also desirable to conduct your first workshops under the guidance of an experienced professional. If that is not possible, then we suggest your initial workshops be limited in enrollment to about five people, that you interview these people and factor out anyone whose anxiety is extremely high, and that you select the intervention you feel most comfortable working with. It is much easier to start with workshops that require less input from the trainer, like systematic desensitization, than it is to start with workshops that require a great deal of input, like rhetoritherapy.

SELECTING WORKSHOP PARTICIPANTS

There are a variety of ways to inform people of the availability of workshops—notices in the paper, at work, in class. In our situation, we have instructors announce the availability and purpose of the work-

shop in class and/or through the announcements sent out by our University's Continuing Education program to faculty and staff. Participation in our workshops is voluntary, and no promises are made that the workshop will cure the person's fear of public speaking. Workshop participants are given the rationale behind the workshop, a brief overview of the general effectiveness of the procedure, and a clear notion of the commitment they need to make (time, effort, etc.) in the orientation session for a given workshop.

We have everyone at this initial orientation session fill out the PRCA (Levine & McCroskey, 1990), which provides a general assessment of communication apprehension (CA) in interpersonal, small group, meetings, and public speaking settings. If a person has high scores in all of these areas, we take that as a signal that the person's CA may be beyond the scope of the workshop. Arrangements are made to interview these people in order to get a better sense of their difficulties. These interviews are structured around the four communication contexts included in Levine and McCroskey's instrument. We ask the potential workshop participant to talk about how he or she feels when meeting a person for the first time, and so on. If we have the sense that a person really can't function in communication situations, we refer the person to a professional counselor and strongly discourage the person from participating in the workshop. After we have informed him or her of our concerns, as long as the person states he or she can deliver a speech even though he or she gets anxious about it, we allow the individual to decide whether to attend or not attend the workshop. We feel the individual is in a better position to make an informed judgment about the potential usefulness of the workshop than we are. It is the rare individual who chooses to participate in the workshop when he or she finds out that a counselor is available to help him or her. On those rare occasions when a person decides to enroll in the workshop even though we advised against it, we make arrangements to have a counselor available to see this person immediately if the workshop proves to be a disruptive experience for him or her. We also ask extremely anxious workshop participants to let us know if they are getting extremely anxious during the workshop. To facilitate this process we give the person a written note that says he or she is really upset and ask him or her to give us the note if he or she feels his or her anxiety is getting out of hand. At that point we excuse the person from the workshop and refer him or her to the counselor. We have rarely had to excuse anyone for this reason, but it seems prudent to take these precautions in the event a person has an anxiety attack during the workshop.

Another precaution we take is to provide all workshop participants with the number of the student counseling center (which is available to both students and staff) so that they can more readily contact a counselor if the need arises. We do not know if any of our workshop participants have called the counseling center, since all such contacts are strictly confidential. If you are conducting workshops on a campus with a counseling center, we strongly encourage you to develop a working relationship with that center.

If you are conducting workshops without the availability of a counseling center, we would suggest a different selection procedure than we employ. We would not allow students with broad-based anxiety (i.e., high scores on all four dimensions of the Levine and McCroskey instrument) to enroll, nor would we allow those who report they are unable to deliver a public speech to enroll. These steps, though conservative, are designed to restrict enrollment in the workshop to those with "normal" rather than "abnormal" anxiety. Those we do not accept for enrollment into the workshop are referred to appropriate services.

ORGANIZING THE WORKSHOPS

Prior to announcing the availability of the workshop, arrange for proper facilities and use of the proper equipment. We have indicated the general needs for various workshops under the guidelines section for each workshop. In addition to these items, it is desirable to have a second person available to step in if a trainer cannot perform his or her role.

We do not charge for the workshops we run, but if fees are to be charged, be sure to make those charges known to potential participants. The conditions for payment should be clearly communicated. Does the fee need to be paid in advance? Can it be paid over time? Will a refund be granted if a person cannot attend or if a person is dissatisfied with the results? Is there a way to get fees waived by helping set up, register people at the session, and so on? In some states you may have to receive various approvals to charge for workshops of this nature so be sure to inquire about the legalities involved.

RUNNING THE WORKSHOPS

You will need to decide how you are going to manage the workshop. Do you intend to be very strict about starting and stopping times? Will you begin the workshop at a precise time? Will you allow a person who

arrives late admittance? We always begin our workshops at the announced time regardless of how many people have arrived. The workshops, as outlined herein, are carefully planned and take all the time allocated. If you begin late, you simply won't be able to accomplish all the items in the allocated time. Then you are in the awkward position of having to extend the workshop time (which is seldom possible because some participants have conflicting obligations), trying to schedule additional sessions, or leaving out some material. It is far better to place the responsibility for being late where it belongs, on the late arrivals, than it is to accept the responsibility and disrupt your carefully planned workshop.

Our policy on late arrivals depends on the circumstance. For instance, if we have already provided the explanation for deep muscle relaxation and started the exercise, a late arrival has missed too much vital information. In such cases, we suggest the person sign up for another workshop. On the other hand, if the person arrives late for a third systematic desensitization workshop while the other participants are using deep muscle relaxation to get ready for the session, we allow the person to enter because he or she fully understands what is happening and can merge with the ongoing activity without disruption. We do not use a clear cut "yes or no" rule about late arrivals but use our judgment, depending on the situation at the time of the late arrival. It certainly would be easier to use a definite "any late arrivals will not be allowed to join the workshop" rule, but that certainly would not be just on all occasions. Such a rule seems fine for people who are irresponsible, but seems harsh for someone who tried to be on time but got caught in traffic, had to deal with an emergency at home, and so on. It is in recognition of such unavoidable circumstances that we use a flexible "late arrival" policy.

We also make sure that workshop participants understand they are free to leave the workshop at any time. We provide short breaks at appropriate intervals for people to take care of their personal needs. There have only been a few occasions when people left our workshops because they were too upset to participate. We followed up every one of these instances and discovered that in each case the person did not attribute being upset to anything that occurred in the workshop. These people all indicated their difficulties involved other aspects of their lives (e.g., one person had just terminated a long term relationship, another reported that someone in his or her immediate family had just passed away, etc.).

Since these workshops do not appear to be disruptive, you may wonder why we go to such lengths to deal with potential problems. The answer to this question is simple. We would never forgive ourselves if a

tragedy occurred and we had not taken all reasonable precautions to prevent it. We think it is better to be safe than sorry. We have processed hundreds of students through these workshops, have not found anyone to be harmed by them, and have found the vast majority to be helped by them. Based on this experience, it seems clear that workshops are helpful—not harmful, but we do urge you to be prepared to deal with adverse reactions if they occur.

Occasionally we encounter people who do not want to participate in an exercise. We never force a person to participate. We acknowledge the person does not want to participate and go on to the next person without making a big deal out of it. We do note it and ask the person about it at an appropriate time, just to debrief the situation. This happens most often when a person is asked to give a speech. By the time we get to this point in any of these workshops very few people are unable to give a speech, but if a person indicates he or she can not deliver the speech we urge the person to use the exercises we have been working on and assure him or her that he or she does not have to give the speech. We do ask the person to remain during others' speeches and to give us a sign (e.g., by raising an index finger) if the person changes his or her mind about giving the speech. Normally, after sitting through a few speeches, a person gives us the signal and we ask that person to immediately give his or her speech. Only a very few people fail to deliver the speech. We talk to these people after the session. If it appears a person could gradually work up to giving the speech, we follow the procedure outlined on pages 88 and 89 in Chapter 7. Some of the people we send to the counseling center or enroll in another workshop, depending on the circumstances. We have only encountered six students who were not able to deliver their speeches after we followed these procedures. We wish we knew how to help those people, but we do not. It is a bit frustrating, but in light of the overwhelming success of these workshops, it is a failure rate we can accept.

GENERAL MANAGEMENT ISSUES

It is important for the trainer to come to each session with a positive, constructive attitude. A lot of teachers and trainers make a basic error in workshop management by making disparaging comments about the weather, the room, current events, and so on, at the beginning of the workshop. This position seems to pay off, because the workshop participants seem to react favorably. The problem with using a less than positive approach with speech-anxious people is that they are particularly sensitive to negative input. Speech-anxious people expect to be

criticized negatively for public speaking, and any sign that the trainer is likely to find fault with their public speaking behavior will elevate their anxiety levels. So, as a general rule, be positive. If you are having a bad day, do not talk about your day. Talk about something you can be positive about. We are not suggesting you lie about how you feel, but try to avoid negatively commenting on your circumstances.

Most of these workshops call for critiquing the speeches that have been delivered. We urge the trainer to carry the burden of commenting on the speeches. These comments should be supportive. Let's assume you felt a person gave a very weak speech because he or she used very little supporting documentation. Such a person has usually provided some documentation. The way we would comment on documentation would be something like this, "_____, I really liked the example you provided for your first point. It helped me understand that point. That example also kept me involved in the speech. There is something about speaking that you should all understand. Good speakers create expectations that keep the audience interested because they are interested in the fulfillment of that expectation. This example created an expectation that other examples would be used. Of course, _____, didn't do that, but he [or she] had a good idea. Using more examples would have made it even better." The idea behind this style of critique is to find something positive a speaker did and urge the speaker to do more of it. This is as close to negative feedback as we ever get in these workshops. Occasionally, other workshop members will blurt out some negative comment such as, "_____ didn't look at us." We acknowledge the validity of such a comment but point out that eye contact is often difficult and suggest ways to work up to it. We always end these comments with a recitation of all the things the person did well. We cannot stress enough the importance of providing as much positive feedback as possible. People who experience speech anxiety tend to dwell on negative things. They will focus on one negative comment and blow it out of proportion. We counter that tendency by stressing the positive. Some people feel that this sort of feedback will not prepare the person for the "real" world. We submit that the "real" world created this problem in the first place and in order to overcome the problem we created this "unreal" world to begin the process of shifting the trainees self-perception in a more positive direction.

We would also suggest you keep the workshops moving along. It is sometimes tempting to stop and help someone who is not progressing as rapidly as others in the workshop. Unfortunately, slowing down the workshop to help one person almost always has the effect of boring the rest of the participants. Often you are faced with the question of helping one person or everyone else. We always choose to move along,

even though that means that one individual may not find the workshop to be as useful as the person might if we adjusted to his or her pace. Depending on the circumstances, you might consider setting up some individual sessions for such a person.

SUMMARY

This chapter offers some pointers about managing workshops. The chapter addresses the background of the trainer, how to recruit participants, how to organize the workshop, how to run the workshop, and general management issues. The tips offered in this chapter are not supported by empirical observations. These tips have been gleaned from hands on experience in conducting workshops for speech anxious people. We hope these tips are of service in helping you avoid some of the problems we had when we organized and conducted our initial workshops.

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Section VI

Comparing Interventions

Normal anxiety . . . can be confronted constructively on the level of conscious awareness or can be relieved if the objective situation is altered.

Rollo May

This section discusses the strengths and weaknesses of the interventions presented in the preceding chapter. In general, this comparison is grounded in our personal experience in using these approaches—though we do cite some relevant literature.

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Chapter 10

Comparative Discussion of Approaches

INTRODUCTION

A considerable amount of research has been executed that demonstrates the value of the interventions discussed in this volume. We will not review that research, since it has been reviewed in detail by other scholars (e.g., Kelly, 1984; Fremouw, 1984; Friedrich & Goss, 1984). Our intent in this chapter is to discuss the relative merits of these approaches in terms of our experience with each of them. We have worked with all of the approaches discussed herein—mostly in the context of workshops designed to help students cope with public speaking anxiety. Our contact with these interventions varies from minimal to frequent use. In general, our experience with each of the interventions in this book meshes well with the research conducted to validate the worth of these interventions. These research data indicate that each of these approaches helps to reduce anxiety about public speaking, and the majority of the people enrolled in our workshops have found these procedures to be of value. However, no single approach seems to work for everyone. It is difficult to say why an approach is effective for one person and not another. On the surface, it appears that, for some people, cognitive factors are paramount, for others behavioral, for others affective, and for still others a combination of these factors may be responsible for their fear of public speaking. When one uses a given intervention, the approach helps people whose problem stems from that source but not those whose problem is grounded elsewhere.

An ideal solution to this difficulty would be to screen people in order to identify the source of their difficulties and expose these people to an intervention procedure suited to their particular problem. Unfortunately, reliable and valid screening procedures are not available. Consequently, it is not possible to screen people and feel confident the outcome of the screening will allow you to match people with the appropriate intervention. Our solution to this difficulty has been to

develop workshops that contain cognitive, affective, and behavioral components on the presumption that no matter what the source of the person's fear of public speaking the individual will find some portion of the workshop to be helpful. Combination treatments of this kind are somewhat inefficient but are certainly better than putting people in workshops that are not helpful. We will discuss combined approaches in more detail at the conclusion of this chapter. At the moment, we turn our attention to discussing each of the approaches we have covered in the preceding chapters.

COGNITIVE APPROACHES

Rational-emotive Therapy

Rational-emotive therapy is an approach that we have used off and on for several years. The critical difference between rational-emotive therapy and other cognitive approaches is its emphasis on identifying and attacking the irrational beliefs a person holds about public speaking (Ellis, 1962). In order to attack another person's beliefs, one needs to convey a real sense of concern and support for the other person in the process. It is difficult to attack a person and be perceived as supportive at the same time. Given our limited resources, we normally train graduate students to execute the workshops we have outlined herein. It is very difficult to identify graduate students who are able to effectively employ rational-emotive therapy. In our opinion rational-emotive therapy is an effective procedure but is limited in its usefulness because it is difficult to train people to use the approach.

Cognitive Restructuring

Cognitive restructuring differs from rational-emotive therapy in one crucial way. Cognitive restructuring does not involve attacking a person's irrational beliefs (Fremouw & Goss, 1984). This difference allows the trainer to develop and maintain a supportive atmosphere much more easily than is possible when persistent attacks have to be made on the reasons a person offers for his or her public speaking anxiety. Consequently, it is much easier to find and train people to use cognitive restructuring than rational-emotive therapy. We also find cognitive restructuring to be as effective as rational-emotive therapy in reducing speech anxiety. The effectiveness of cognitive restructuring in our workshops may be related to the types of people we try to assist. The people who enroll in our workshops are students who have dis-

troubling but not debilitating levels of public speaking anxiety. Rational-emotive therapy may be more effective with more severe problems than those we typically encounter. Overall, cognitive restructuring seems preferable to rational-emotive therapy because it is easier for trainers to use and seems to be equally effective.

Visualization

We have worked much more extensively with visualization than we have with any of the other approaches in this volume. Our interest in visualization stemmed from a desire to identify an intervention that could be used in a normal classroom context eliminating the need for out-of-class workshops (Ayres & Hopf, 1985). Since visualization is scripted, it is very easy to train people to employ and has been demonstrated to be effective when used as a part of normal classroom activities. At present we know visualization helps college students, is effective over time, and compares favorably with rational-emotive therapy and systematic desensitization in its ability to reduce public speaking anxiety (Ayres & Hopf, 1985, 1987, 1989). Much more work needs to be done on this approach to determine who can benefit most from using the approach. We do not know if people who are good imagers benefit more than poor imagers, if people who use visualization are able to adjust to changes in speaking conditions as well as people who use cognitive restructuring or rational-emotive therapy can. In our opinion visualization ought to be the intervention of choice when treatment needs to take place in the context of normal classroom activities. Overall, cognitive restructuring and visualization are preferable to rational-emotive therapy for the reasons detailed herein.

AFFECTIVE APPROACHES

Systematic Desensitization

Systematic desensitization is the most extensively used treatment for dealing with anxiety associated with public speaking. There is considerable controversy over why systematic desensitization is effective (Friedrich & Goss, 1984), but there is very little doubt that systematic desensitization works. Systematic desensitization is easy to use and easy to train others to use. In fact, systematic desensitization has even been demonstrated to be effective when presented using automated procedures (e.g., Lohr & McManus, 1975; Migler & Wolpe, 1967; Weisenberg & Lamb, 1977). Systematic desensitization is an excellent

procedure, but it is not without problems. One of these problems is that people often get bored with the relaxation portion of the approach, even to the point of falling asleep. Another difficulty is that some people just are not able to relax, which makes the implementation of the desensitization phase of the procedure meaningless. Overall, systematic desensitization is easy to employ, easy to train others to employ, and quite effective in helping people cope with speech anxiety.

Flooding

We debated for sometime over whether we should include flooding in this book, because it has to be used very carefully to avoid getting people too distressed. However, flooding does have several redeeming features. It is easy to employ and requires much less time to implement than does systematic desensitization. If a person can imagine being in the highly stressful speaking situations presented in a flooding intervention, he or she will have little difficulty dealing with less stressful speaking situations. During the times we have used this approach, the results have been quite impressive and few problems emerged. On the surface, it seems exposing people to threatening stimuli may pose a serious threat to the individual's well-being (though research by Shipley & Boudewyns, 1980, suggests concerns over the harmful effects of flooding are greatly exaggerated). We have done two things to minimize this threat. First, we inform people of the nature of the procedure so that they can choose not to participate. Second, we do not use extreme circumstances like having people imagine delivering a speech with fly unzipped or blouse unbuttoned—a procedure some refer to as implosion (Kirsch, Wolpin, & Knutson, 1975). These two safeguards have been effective, because no one has had an adverse reaction to the procedure in our workshops.

BEHAVIORAL APPROACHES

Rhetoritherapy

One of us had considerable experience with rhetoritherapy a number of years ago, and we have employed the procedure occasionally since that time. One very appealing feature of rhetoritherapy is that it employs information that most speech teachers/trainers are familiar with (Phillips, 1977). Consequently, we find that all of our public speaking instructors and most of our graduate student population have the requisite background to use rhetoritherapy. Although most of these

people are potential candidates for using rhetoritherapy, not all of them are suited to this sort of training. First, to become a trainer, a person is required to assist in a rhetoritherapy workshop and demonstrate a patient, positive, and supportive attitude. Not everyone possesses these characteristics. In general, though, most speech teachers/trainers have the requisite knowledge to implement rhetoritherapy. The primary disadvantage to rhetoritherapy is the amount of time required to implement it. The workshop outlined herein requires 8 1½-hour sessions. That is a considerable time investment. Overall, rhetoritherapy is effective for helping people cope with public speaking anxiety and we feel it should be used if time permits.

Skills Training

Skills training takes a much more narrow approach to public speaking behavior than does rhetoritherapy. Rhetoritherapy is designed to consider all aspects of a speaking situation while skills training focuses on a few precise items (Glaser, 1981). Skills training has one distinct advantage over rhetoritherapy in that it can be implemented in a very brief time period and seems to be effective in reducing public speaking anxiety. In our view, if you only have a modest amount of time available to help people cope with speech anxiety, skills training is an excellent choice. If, however, time and resources are available, rhetoritherapy is to be preferred because it provides a much more in-depth understanding of public speaking.

MULTIFACETED APPROACHES

We recently have become enamored with multifaceted approaches. Our interest in combining intervention procedures arose because of our inability to find a single approach that was more effective than any other with the vast majority of the students enrolled in our workshops. We were particularly bothered when students reported their anxiety levels were just as high at the end of the workshop as they were at the beginning of the workshop—some even reported higher levels! Happily, the number of students reporting no change or increases in their public speaking anxiety has been considerably smaller since we began using a combination of interventions rather than a single procedure. Related research certainly supports our experience in this regard. In a comprehensive review of speech anxiety intervention research, Allen et al. (1989) report that public speaking anxiety is reduced more when two interventions (e.g., a skills-training approach and a cognitive

approach) are employed rather than one (e.g., just a skills-training-based approach). Though very little data are available, it appears that public speaking anxiety is reduced even more when three approaches are used rather than one or two.

In our view, the most effective way to reduce public speaking anxiety is to put together a workshop that includes cognitive, affective, and behavioral components. An important issue is to decide which procedures should be included in a composite workshop of this nature. Given the views we articulated in this chapter, the ideal combination would be cognitive restructuring and/or visualization, systematic desensitization, and rhetoritherapy. We have not used this combination, but, given the proper time and resources—coupled with a significant commitment from the participants—this combination of elements would seem to hold considerable promise. In our circumstances, faced with limited time and resources and less than an optimal commitment on the part of participants, we have opted for an intervention package that can be implemented in much less time than would be required with a cognitive restructuring or visualization, systematic desensitization, and rhetoritherapy package. The combination we have used includes visualization, systematic desensitization, and skills training. This intervention package can be administered in about 12 hours whereas cognitive restructuring or visualization, systematic desensitization, and rhetoritherapy would require about 20 hours. We have tested the overall effectiveness of the visualization, systematic desensitization, and skills training package and found it to reduce public speaking anxiety, reduce negative thinking, and reduce rigidity (Ayres & Hopf, 1990b; Ayres et al., 1990). We have also tested the sequencing of these elements (e.g., should you begin with skills training followed by visualization then systematic desensitization, or visualization followed by systematic desensitization then skills training, etc.). Our research indicates that most sequences were effective in reducing speech anxiety but that sequences that began with skills training were not effective in reducing speech anxiety (Ayres & Hopf, 1990). It is difficult to determine why beginning this combination of interventions with skills training is ineffective. Our best guess is that the skills-training package described in Chapter 8 may sensitize people to negative aspects of delivery. When they are sensitized to the aspects of delivery outlined in the skills portions of Chapter 8, they may envision negative outcomes when asked to imagine speech scenes that are required in the subsequent visualization and systematic desensitization procedures. It seems unlikely a skills-based approach like rhetoritherapy would create a problem of this nature, given the comprehensive, supportive nature of the approach.

We recently have tested a videotape that includes visualization, systematic desensitization, and skills training (Ayres et al., 1990). The videotape appears to be as effective as face to face workshops (i.e., the videotape reduced public speaking anxiety, increased positive thinking, and reduced rigidity). For people who simply do not have the time or resources to offer workshops, a videotape of this nature ought to be considered as a means of helping people cope with public speaking anxiety.

Table 1. Primary Advantages and Disadvantages of Speech Anxiety Interventions

Approach	Focus	Primary Advantages	Primary Disadvantages
Rational-emotive Therapy	Cognitive	Best way to challenge irrational thoughts about public speaking.	Difficult to train people to use the approach. Does not include speech skills.
Cognitive Restructuring	Cognitive	Very good at helping people develop coping ability.	Does not include speech skills.
Visualization	Cognitive	Easy to implement.	Ignores the need to cope. Does not include speech skills (though moving in that direction).
Systematic Desensitization	Affect	Easy to implement, widely documented for effectiveness.	Ignores speech skills.
Flooding	Affect	Can be implemented very quickly.	Potential for extreme reactions, ignores speech skills.
Rhetoritherapy	Behavior	Best method from the standpoint of considering the speaking process.	Takes a considerable amount of time to administer. Ignores cognitive and affective dimensions of speech anxiety.
Skills	Behavior	Provides specific speech skills training, can be implemented in short time frame.	Ignores the complex nature of public speaking, as well as cognitive and affective elements in speech anxiety.
Combined Approaches	Cognitive Affective Behavioral	Includes all dimensions of speech anxiety, likely to help most people.	Takes considerable time to administer.

CONCLUSION

Overall, speech teachers and trainers can avail themselves of a number of proven interventions to help people cope with public speaking anxiety. All of the procedures detailed herein have been demonstrated to reduce anxiety about public speaking. Although, when used in isolation, each approach seems to help some people and not others. It appears that the percentage of people being helped can be increased by using these approaches in combination with one another. Table 1 provides a summary of the advantages and disadvantages, as we see them, for each of the interventions we have discussed in this chapter. Given the extent and debilitating nature of public speaking anxiety, we hope this book encourages the widespread use of the procedures described herein to help people cope with speech anxiety.

Appendix A

The suggested readings listed below should prove useful to those who would like to pursue the material discussed in this book in more detail.

General

Allen, M., Hunter, J. E., & Donohue, W. A. (1989). Meta-analysis of self-report data on the effectiveness of public speaking anxiety treatment. *Communication Education*, 38, 54–76.

This article uses metaanalysis to evaluate the available empirical studies on public speaking anxiety. It is a particularly valuable reference for those interested in examining the evidence offered in support of various intervention strategies.

Daly, J. A., & McCroskey, J. C. (Eds). (1984). *Avoiding communication*. Beverly Hills, CA: Sage.

This collection of essays provides a good overview of literature concerning public speaking anxiety as well as more general topics. This book contains excellent reviews of a number of the procedures we discuss in this book including rational-emotive therapy, systematic desensitization, and skills training. It contains a comprehensive bibliography related to shyness and communication apprehension.

Glaser, S. R. (1981). Oral communication apprehension and avoidance: The current status of treatment research. *Communication Education*, 30, 321–341.

This article reviews intervention research in interpersonal, small group, and public speaking settings. Most of Glaser's observations, though made in 1981, are still valid.

Kelly, L., & Watson, A. K. (1986). *Speaking with confidence and skill*. New York: Harper & Row.

This book is intended for use in a speech fundamentals class (i.e., a class that includes interpersonal, small group, and public settings), but it is designed to help people cope with apprehension they have about communicating in these settings. The section on public speaking can be of considerable value to those with public speaking anxiety.

May, R. (1977). *The meaning of anxiety*. New York: W. W. Norton & Co.

May provides a historical account of the development of the anxiety construct. This is an excellent treatise for those interested in developing a general understanding of the anxiety literature but does not provide much direct information about public speaking. For those interested in pursuing the distinction between fear and anxiety, this is a particularly useful reference.

Richmond, V. P., & McCroskey, J. C. (1989). *Communication: Apprehension, avoidance, and effectiveness*. Scottsdale, AZ: Gorsuch Scarisbrick, Publishers.

Richmond and McCroskey discuss communication apprehension in a variety of settings including public speaking. An excellent instrument for measuring public speaking anxiety is included in the appendices.

Cognitive

Ellis, A., & Harper, R. E. (1975). *A new guide to rational living*. North Hollywood, CA: Wilshire Book Company.

Ellis and Harper discuss rational-emotive therapy in a clear, direct manner.

Fanning, P. (1988). *Visualization for change*. Oakland, CA: New Harbinger Publications.

Fanning does not deal with public speaking per se but includes a number of useful visualization exercises that can be used by public speakers. Of particular interest is a chapter that reviews various explanations as to why visualization is an effective change agent.

Meichenbaum, D. (1985). *Stress inoculation training*. New York: Pergamon Press.

Meichenbaum uses the phrase *stress inoculation* rather than *anxiety inoculation*, because that term is more inclusive. Stress inoculation is designed to help people cope with stress of all sorts, including stress related to public speaking.

Affective

Marshall, W. L., Gauthier, J., & Gordon, A. (1979). The current status of flooding therapy. *Progress in Behavior Modification*, 7, 205-275.

This review serves as a useful introduction to general research on flooding therapy. Of particular interest is the analysis of studies that have compared flooding with systematic desensitization (pp. 232-237).

Paul, G. L. (1966). *Insight vs. desensitization psychotherapy: An experiment in anxiety reduction*. Palo Alto, CA: Stanford University Press.

Though somewhat technical for those unfamiliar with statistics and experiments, Paul sets forth detailed procedures for the use of systematic desensitization on pp. 115–122. Paul does suggest processing people individually, but subsequent work demonstrated that people can be processed in groups with no loss of effectiveness.

Behavioral

Fremouw, W. J., & Zitter, R. E. (1978). A comparison of skills training and cognitive restructuring-relaxation for the treatment of speech anxiety. *Behavior Therapy*, 9, 248–259.

This article outlines the typical approach to skills training used in public speaking intervention research. Skills training for public speaking is described on page 251.

Kelly, L. (1989). Implementing a skills training program for reticent communicators. *Communication Education*, 38, 85–101.

Kelly's article describes a semester long course based on rhetoric therapy precepts. One unit in the course is devoted to public speaking.

Phillips, G. M. (1991). *Communication incompetencies*. Carbondale, IL: Southern Illinois University Press.

This is a very useful book for those interested in understanding the role of the speech teacher in training reticent people to cope with communication situations, including but not restricted to public speaking.

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